# ENGLISH INTERIORS IN SMALLER HOUSES

## 1660-1830

### M. JOURDAIN

NEW YORK

Walter D Blair
Newton F. Bevi

70 —

# ENGLISH INTERIORS
# IN SMALLER HOUSES
## 1660–1830

# *BATSFORD'S LIBRARY OF DECORATIVE ART*

*Each volume is of Folio size, and handsomely bound in red cloth with cover design in gilt*

These Four Books form an historical and analytical survey of ENGLISH DECORATION & FURNITURE FROM 1500–1820, the whole period being divided into three epochs.

## *DIVISION I—1500–1660*

Vol. I. ENGLISH DECORATION & FURNITURE DURING THE TUDOR, ELIZABETHAN & EARLY STUART PERIODS (1500–1660). By M. JOURDAIN. Containing about 200 pages, with 250 Illustrations from special Photographs, including 8 Plates printed in Collotype. Price $25.00 net

## *DIVISION II (In Two Parts)—1660–1770*

Vol. II. DECORATION IN ENGLAND FROM 1660–1770. By FRANCIS LENYGON. Containing 300 pages, with over 350 Illustrations from special Photographs, together with 4 in Colours. Price $20.00 net

Vol. III. FURNITURE IN ENGLAND FROM 1660–1760. By FRANCIS LENYGON. Containing 300 pages, with over 400 Illustrations from special Photographs, together with 5 in Colours. Price $20.00 net

## *DIVISION III—1760–1820*

Vol. IV. ENGLISH DECORATION & FURNITURE OF THE LATER XVIIITH AND EARLY XIXTH CENTURIES (1760–1820). By M. JOURDAIN. Containing about 272 pages, with over 400 Illustrations from specially taken Photographs, including 8 Plates printed in Collotype. Price $25.00 net

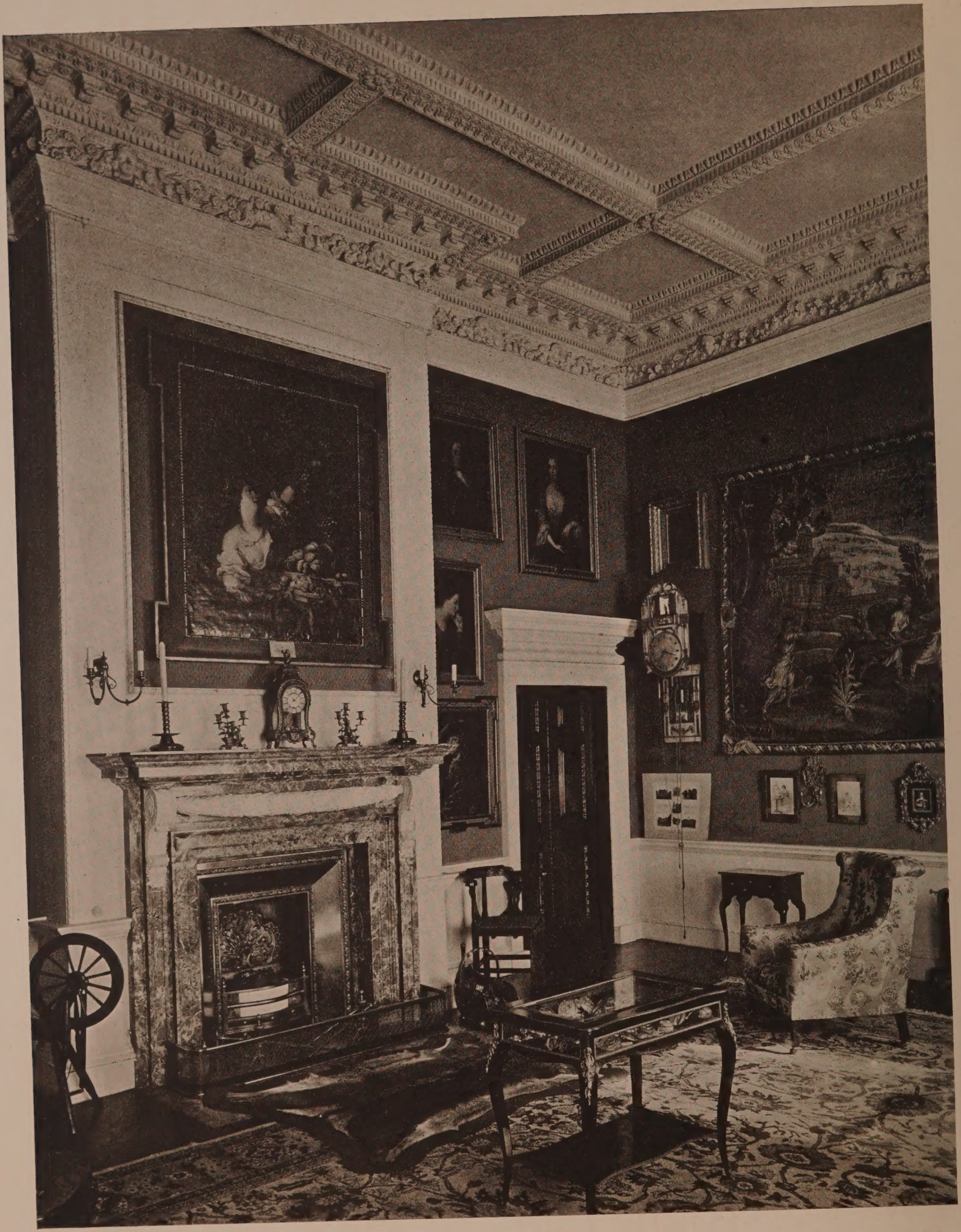


FIG. 1.—WOLTERTON, NORFOLK. *By Thomas Ripley.*

(*Circa* 1724.)

# ENGLISH INTERIORS IN SMALLER HOUSES

## From the Restoration to the Regency, 1660–1830

BY

## M. JOURDAIN

*Author of 'English Decoration and Furniture of the Later XVIII. Century.' &c.*

NEW YORK:
CHARLES SCRIBNER'S SONS, 597 FIFTH AVENUE
LONDON:
B. T. BATSFORD, LTD., 94 HIGH HOLBORN

MADE AND PRINTED IN GREAT BRITAIN
BY STRANGEWAYS AND SONS, LONDON

THE GETTY CENTER
LIBRARY

# PREFACE

As a result of the increased study of English Renaissance decoration, many examples have been illustrated, but attention is mostly confined to work in great houses, carried out by architects of note, and the tendency has been to pass over the simpler vernacular work of the Later Renaissance, of which a great quantity exists.

In view of the present desire for simplicity and economy it has seemed worth while to collect a series of illustrations of interiors of simple character from the Restoration to the Regency.

In this century and a half, three distinctive styles may be distinguished. These are the Late Stuart style, from the Restoration to about 1720, with panelled walls, sometimes enlivened with wood carving, and ceilings of modelled plaster. This was succeeded by the Palladian style of which the best examples have a classic dignity. In the reign of George III. the influence of the Italian Renaissance was replaced by inspiration drawn from direct classic sources, and the style of the Adams and their contemporaries was chiefly remarkable for its grace and delicacy. After the close of the eighteenth century the Greek revival introduced new elements.

It may be pointed out that the amount of historic houses available decreases every year. Quite a large proportion of the examples illustrated, such as Harcourt and Harewood Houses are no longer extant, having been swept away during the present century, both in London and the provinces.

M. JOURDAIN.

59 *Leinster Square,*
*Bayswater.*
*April,* 1923.

# NOTE OF ACKNOWLEDGMENT

I HAVE to thank the owners and occupiers of the various houses represented in the book, who have with unfailing courtesy permitted their houses to be photographed and drawn; without their co-operation it would have been impossible to have compiled this series of illustrations. Colonel H. H. Mulliner has kindly placed at my disposal his illustrations of Rainham Hall, Essex, shown in Figs. 9–14, 15A.

The majority of the photographs have been specially taken for the work by Messrs. Cooper & Humphreys, Messrs. Walshams, Ltd., and Mr. Basil Ionides; some, from the Publishers' Collection, are by Messrs. Lewis, Ltd., of Birmingham, Mr. Horace Dan, etc. Messrs. Robersons have very kindly allowed the reproduction of photographs and drawings of panelled rooms in their possession, illustrated in Figs. 4, 15–24A, 40–3, 132, 165. The London County Council have supplied Figs. 89 and 209 from their *Survey of London* Series, and I have to thank the authorities of the Victoria and Albert Museum for permitting the reproduction of original contemporary drawings in their possession and various photographs in their collection. These are represented by Figs. 76–80, 92, 140–2, 164–6, 171–4, 204–7. Fig. 90 is reproduced by the courtesy of Messrs. Hamptons, Ltd., Fig. 196 is photographed by Messrs. W. S. Campbell, St. Paul's Churchyard, and to the courtesy of the *Furnishing Trades Organiser* we owe Fig. 99. Figs. 128–9 have been supplied by Messrs. Osborne, and Fig. 131 by Messrs. Gill & Reigate.

I have to thank those who have prepared or supplied measured drawings for the work. Fig. 25 is by Mr. B. F. Smithers; Figs. 62, 64, and 65 have been specially prepared by the Hon. Humphrey Pakington; Fig. 170A is by Mr. L. A. Shuffrey; and Fig. 96 is from drawings by Professor A. E. Richardson. Figs. 26–8 have been prepared by Mr. A. J. Ashdown, whilst Fig. 112 was compiled from various sources by Mr. W. J. Prince. Figs. 29 and 117A were drawn by Mr. Henry Hodge for the Gardner London Collection.

M. J.

# CONTENTS

CHAPTER PAGE

I. INTRODUCTORY NOTE . . . . . . . 5

II. DECORATION, 1660–1725; FOLLOWED BY A SECTION DEALING WITH SELECTED INTERIORS (1660–1725) . . 15

III. PALLADIAN—ROCOCO; WITH SELECTED INTERIORS . . 35

IV. THE CLASSIC REVIVAL; WITH SELECTED INTERIORS OF THE PERIOD . . . . . . . 55

V. PROPORTION OF ROOMS . . . . . . 83

VI. HALL AND PASSAGE . . . . . . . 91

VII. WINDOWS . . . . . . . . . 99

VIII. THE STAIRCASE . . . . . . . 107

IX. THE WALLS—Wainscot, Plaster, Wall Paper . . . 129

X. DOORS . . . . . . . . . 149

XI. THE CHIMNEYPIECE . . . . . . . 163

XII. THE CEILING . . . . . . . . 181

INDEX . . . . . . . . . 199

# ERRATA

*Page* 157, *Fig.* 159, *for* Thomas Adam *read* Robert Adam.
,, 119, *for* Poultney *read* Pountney.

# I

# INTRODUCTORY NOTE

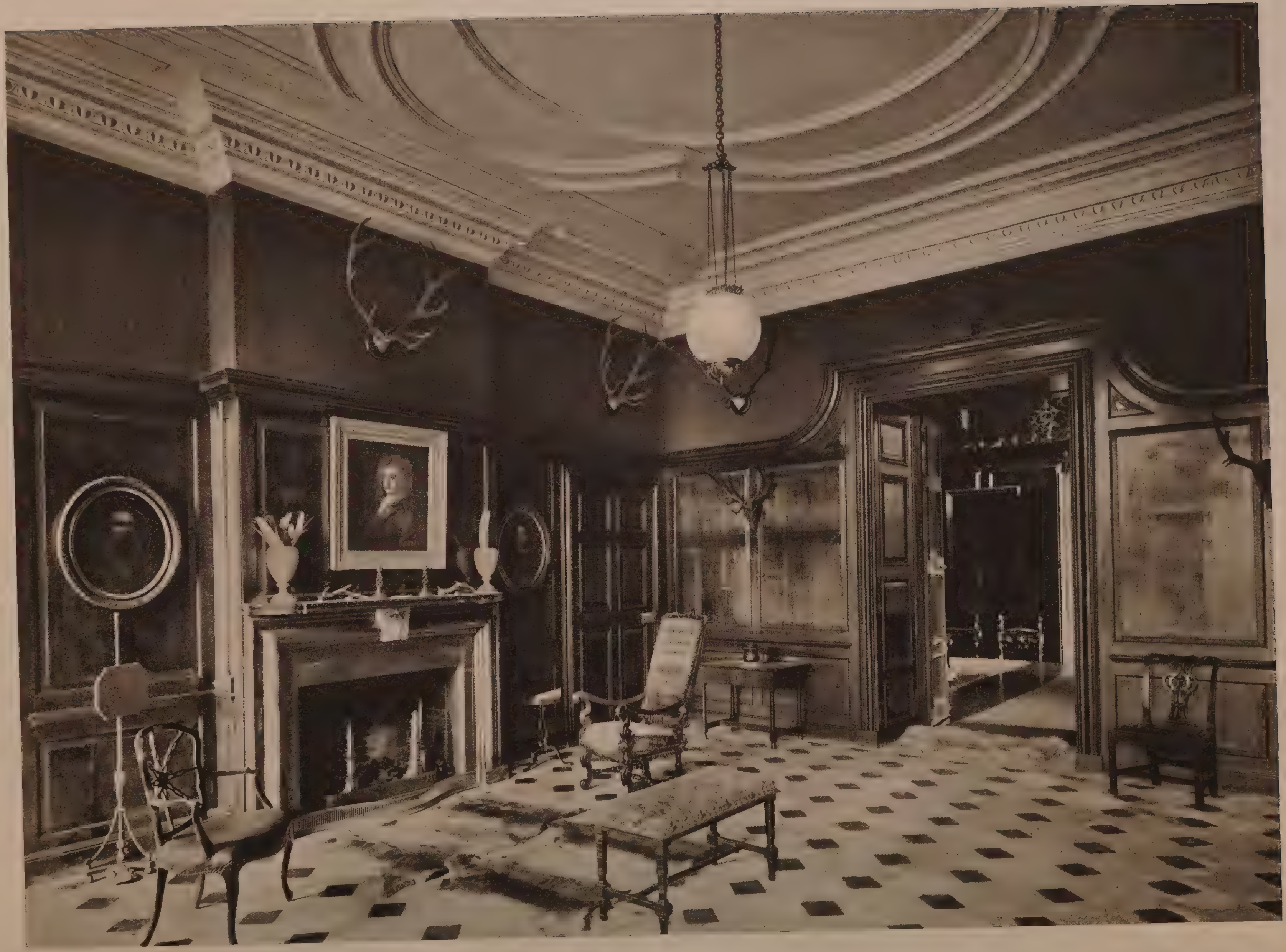


FIG. 2—THE HALL, DYRHAM PARK, GLOUCESTERSHIRE. (*Circa* 1698.) *By William Talman.*

# I

# INTRODUCTORY NOTE

A DISTINCTIVE feature of English domestic architecture of the later Renaissance has always been recognised—the 'neatness' (as it was termed in the eighteenth century) of the 'middling house.' That was the impression of the young Horace Walpole on his return from his tour abroad in 1741, when he writes that Canterbury, which (on his setting out) he thought deplorable, was a paradise to Modena, Reggio, or Parma. 'I had before discovered that there was nowhere but in England the distinction of middling people; I perceive now that there is peculiar to us middling houses; how snug they are.' A few years earlier Martin ffolkes commented on the neatness of the very indifferent dwellings in England as a quality wanting in the finest palaces he had seen abroad; and to their neatness, or, if we prefer a modern amplification, rational design, correctness of proportionate values, correct use of materials, simplicity, these buildings of the late eighteenth century owe their charm. The rise of brick-built, regular houses in London after the Great Fire entirely transformed the appearance of the City, giving it an admired and new uniformity. Whereas, it was said, its citizens had hitherto 'dwelt in low, dark wooden houses, they now live in lofty, lightsome, uniform, and very stately brick buildings.' These new ideals, such as uniformity and lightsomeness, apply to the interior decoration.

Such houses were not designed by architects of note in their profession, but by obscure and minor men such as Abraham Swan, Pain, Hoppus, William Halfpenny ('architect and carpenter'), and the builders who made good use of their published works, which ran through many editions and were written (as Swan himself tells us) for general use. Many such small country and town houses were built in the environs of London, especially Richmond, and in the prosperous country towns such as St. Albans and Farnham. In counties distant from London, also, there still remain a number of houses, as in Norwich, Nottingham, York, and Derby, built as county-town houses for country gentry, who wintered for the season at these local centres. At Stratford, in Essex, there were, in the early eighteenth century, 'two hundred little country houses for the convenience of the citizens in summer, where their wives and children generally keep, and their husbands come down on Saturdays and return on Mondays,' for the London tradesmen and merchants began, after the long peace administration of Sir Robert Walpole, the habit of the small country house or box.

The impulse to rehousing, and the provision of small convenient houses for the principal inhabitants of the small town, dates from the Restoration of the Monarchy in 1660. Such houses were often set back by a forecourt a short way from the close, green, or road, as Mompesson's house (Salisbury) and the Hall at Rainham in Essex. During the early Georgian period domestic architecture separated into two distinct streams, the vernacular, and the palatial, which followed Palladian precedent with regard to fenestration, the proportion of rooms, the provision of lofty saloons and two-storied halls. The defects of English palatial buildings in the Italian manner were recognised by Horace Walpole, in the instance of Lord Burlington's villa at Chiswick, as occasioned by too strict adherence to symmetry. There were 'too many correspondent rooms in spaces too contracted, chimnies between windows, and, which is worse, windows between chimnies, and vestibules, however beautiful, yet too little secured from the damps of this climate.' The manner in which comfort and convenience were often sacrificed to 'an ideal perfection,' as understood by amateurs and architects of the eighteenth century, has often been adversely criticised[1]; but one important defect, the relation of window space to wall space in Palladian houses when compared with that of vernacular building, has been less emphasised.

The vernacular house of the early eighteenth century is better lighted than the contemporary Palladian. In the later half of the eighteenth century the provision of bow and larger window spaces for living-rooms redressed the balance. Rainham and Boreham House in Essex, Marlow Place in Buckinghamshire, Wolterton in Norfolk, St. Paul's, Waldenbury, in Hertfordshire, are among the lesser country houses of England that are illustrated in these pages. Such small houses have the merit of appropriateness in plan and appearance. But, while such houses are admirable,

---

[1] J. A. Gotch, *The English Home*, p. 287, &c.

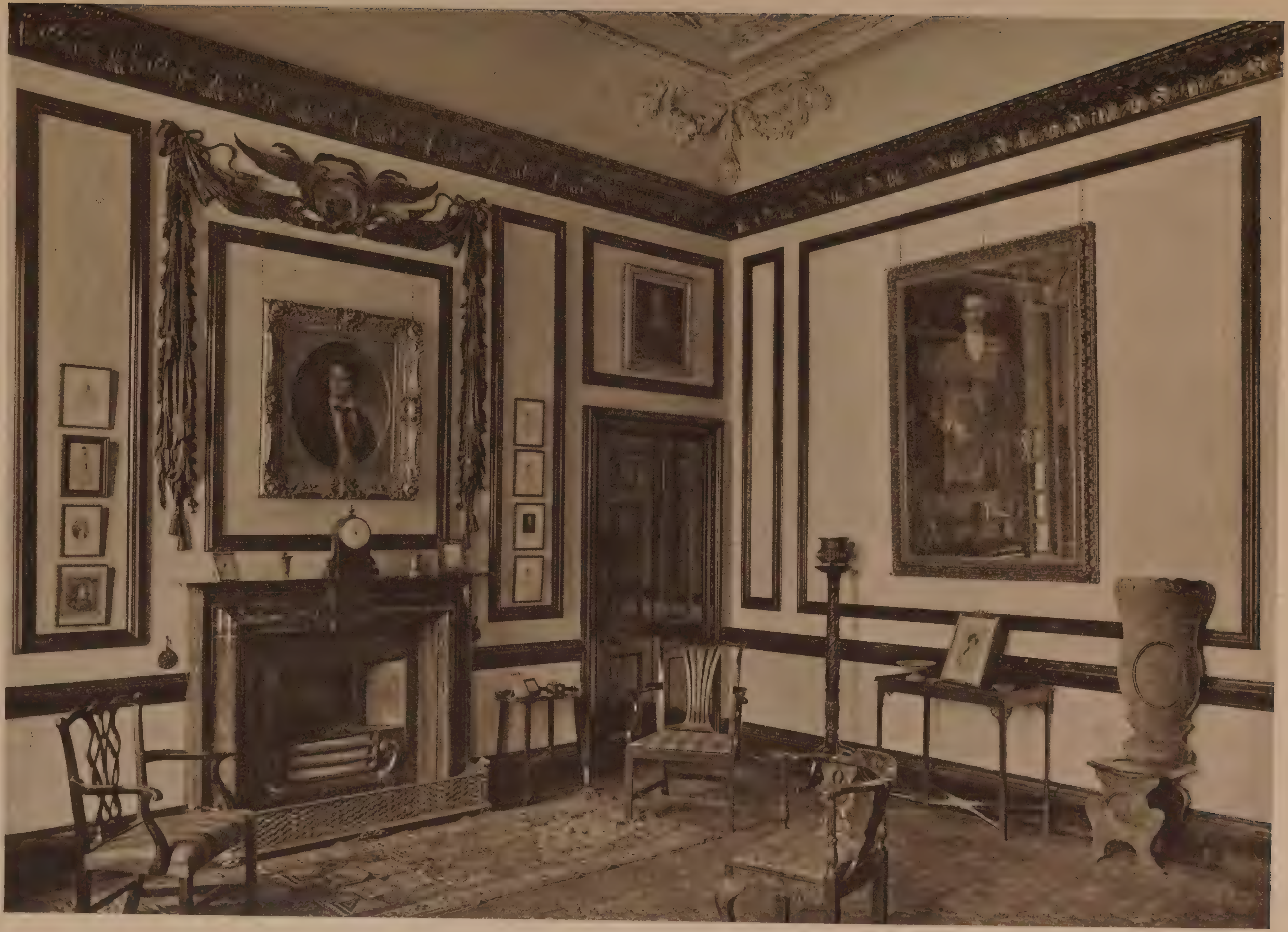


Fig. 3.—THE STUDY, HOLME LACY, HEREFORDSHIRE.

(Completed before 1694.)

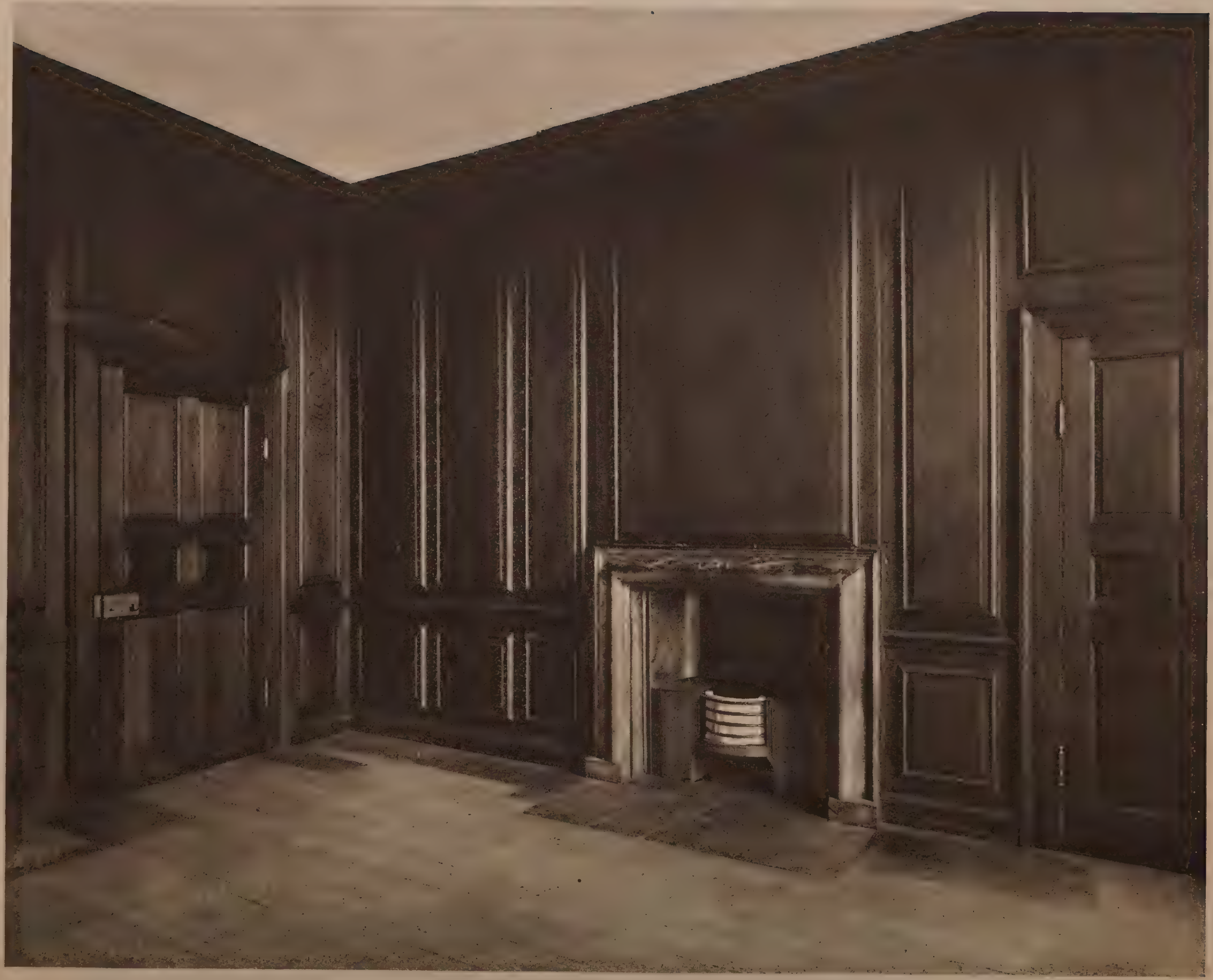


FIG. 4.—PANELLED ROOM, WINGERWORTH HALL, DERBYSHIRE. *By Francis Smith.*

(*Circa* 1729.)

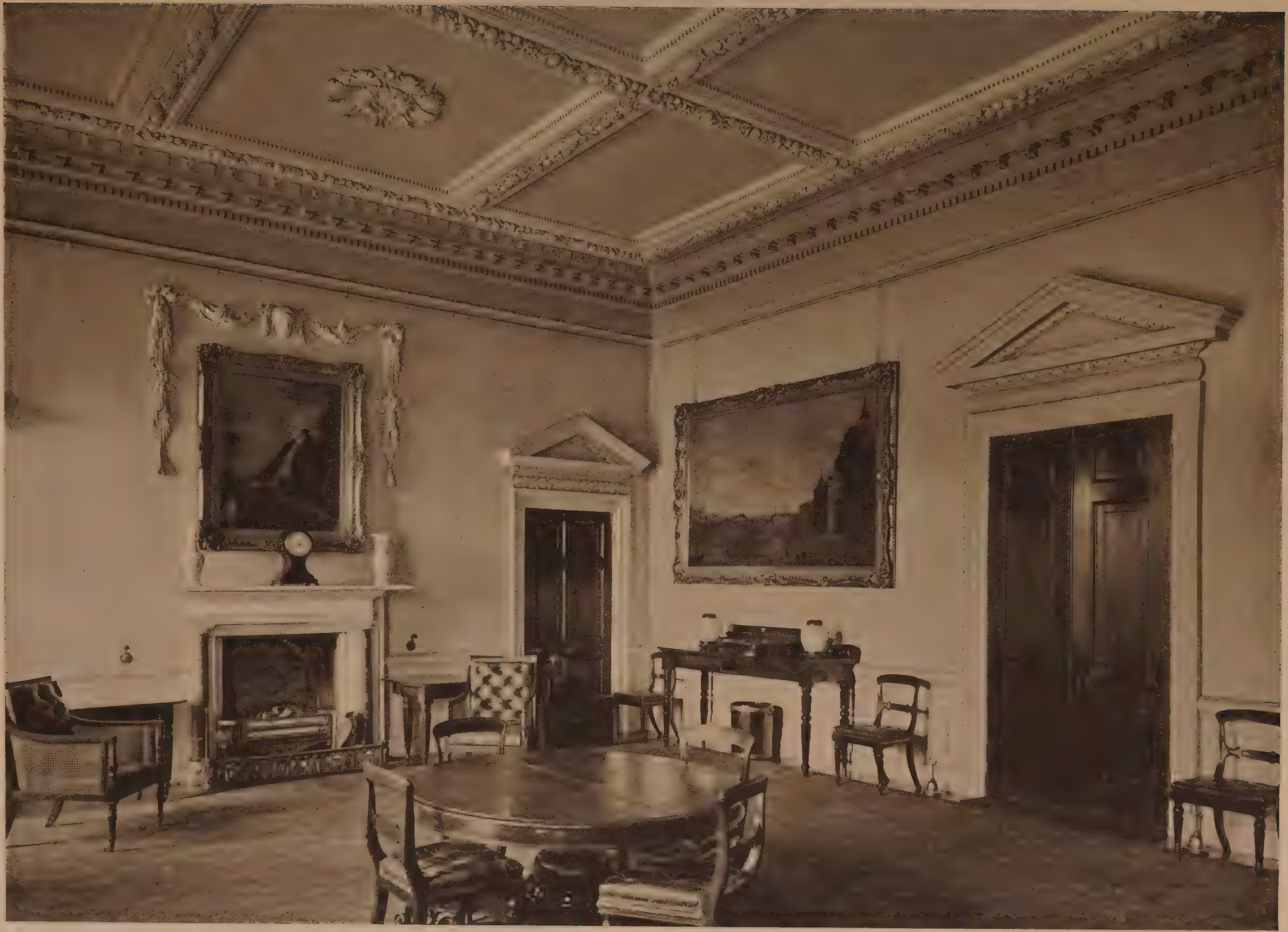


Fig. 5.—SHOBDON COURT, HEREFORDSHIRE.

(*Circa* 1730.)

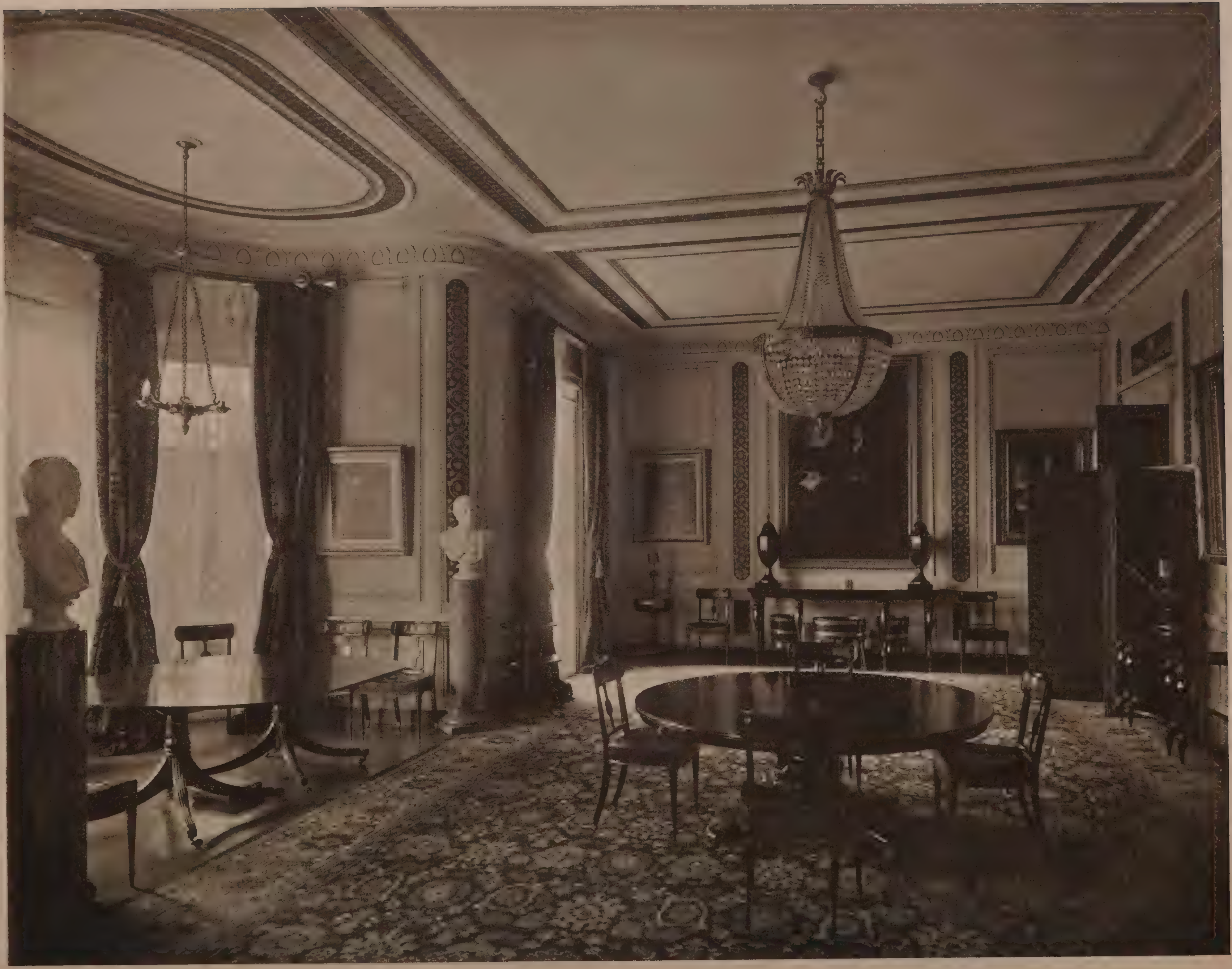


FIG. 6.—DINING-ROOM, SOUTHILL, BEDFORDSHIRE. (*Circa* 1795.) *By Henry Holland.*

there is also a wide and unsuspected range of simple treatment in houses, whose names conjure up the richer aspects of domestic work[1]—Dyrham, Holme Lacy, Rainham Hall in Norfolk, and Kenwood, in which there are many rooms of modest size and correspondingly modest treatment.

---

[1] The richer aspects of domestic work, such as decorative painting, and applied wood-carving of the school of Gibbons, have been necessarily excluded from the scheme of this book.

# II

# DECORATION

1660–1725

## II

## DECORATION, 1660–1725

IN the seventeenth and eighteenth centuries there was a body of informed public interest in architecture and decoration, and a consensus of opinion by which it was possible for the layman intent on building to form some sort of judgment. The result was that the decoration—even in remote parts of the country, where little or no assistance in designs could be procured—does not sink below a certain level. Solecisms and deviation from the regular and modern were condemned by people of taste, and the matter of finishing was considered so important that models were sometimes prepared for interiors, as well as for the exterior.[1]

Decoration during the whole of this period was the province of the architect; and as late as the early nineteenth century Farington noted the 'uniformity in all the parts of the furniture according properly to the general design of the whole' in Madame Recamier's house in Paris, which was furnished 'evidently not in the way which any upholsterer would propose, but from the designs of an architect of high and cultivated taste.'[2]

The architect also (at any rate in the eighteenth century) designed furniture, such as built-in cupboards, presses, and side-tables; as is evidenced by the extant designs by William Kent, Paine, Wyatt, and Robert Adam. The correct scale and refinement of architectural detail in the wainscotting and plasterwork of the complete house depended upon the direction of the architect, and followed the lines of architectural development, through the late Stuart, the middle or Palladian period, which roughly corresponds to the reign of the first two Georges, and the formal classic period, which is dated by the reigns of the third and fourth George.

An Italian travelling in England in the reign of Charles II. commented on the English custom of lining the walls of their houses with wainscot as a protection against cold, and the warmth of these rooms of moderate size and height is not the least of their advantages. That very small rooms were a feature of this period will have been observed by every visitor to Hampton Court, and it was usual to find smaller ones, called (in the language of the old inventories) closets, opening out of the larger apartments. Three of the state apartments at Ham House open into small rooms, and in 100 Great Russell Street (Figs. 121 and 122) there are two small closets opening from the main room on each floor, each containing a small fireplace. While the small rooms at Great Russell Street are panelled with a simple and inexpensive wainscotting, such rooms were sometimes faced with lacquer, painted, or mirror panels, a fanciful treatment very well suited to their small scale. The same feature frequently appears in America at this date. Robert Bronson (1702) had a closet to his dining-room containing, according to an inventory, a table, his pistols, and some books, while in the closet to the chamber over the hall were three chairs, a table, a picture and a sword.[1]

---

[1] Dance submitted a model for the principal floor and staircase of the Mansion House in 1748 (S. Perks, *The Mansion House*, 1922, p. 187).

[2] *The Farington Diary*, September, 1802.

After the Restoration, interior design showed an instinctive feeling for breadth and simplicity, and for concentration and effective setting of ornamental detail, and avoidance of any ornament that interfered with restful design. There was little differentiation between rooms, which, whether bed, sitting or dining rooms, were wainscotted or hung.

Features such as the chimneypiece and doorway are subordinate to wainscotting designed in a broad and intelligible manner, so that small obscure provincial builders were able to carry the system as set out in *Moxon's Mechanical Exercises*. The cornice, the door architrave, and occasionally the panel mouldings were chosen for enrichment by carving in great houses, such as Ham House and Belton, but in the smaller houses such enrichments are absent. The large bolection moulding of the chimneypiece was not carved.

It is characteristic of this age of fine woodwork that floors were inlaid with coloured woods in simple design, and that wreaths and drops of fruit and flowers of sharp and masterly technique were concentrated about the chimney-breast, as in the room at Holme Lacy (Fig. 3).

Mirrors fixed in the wainscot were noticed at Chippenham Hall in the last year of the seventeenth century, but the expense of the material removed this treatment beyond the reach of the public.

The floor was of oak boards, in certain cases *parquetage*, which was introduced from France after the Restoration.[1] This consisted of a variety of small pieces of wood of contrasting colours, such as cedar, yew, cypress and walnut, assembled in geometrical and other designs.

---

[1] E. Singleton, *Furniture of our Forefathers*, p. 346.

The ceilings of houses of this period were sometimes plainly plastered ; but the decorative plaster-work of the late seventeenth century, is characterised by a rich realism, profusion, and dexterity that is contemporary with a similar development of applied wood-carving. The ceilings are usually flat, or with a cove and central flat, as in the saloon at Holme Lacy. During the early eighteenth century, plaster ornament lost its freshness, and ceilings are frequently set out with ribs, either moulded or enriched with classic detail. The painting of wainscot became customary at this time, and Wood in his *History of Bath*, writes that about 1727, 'if any of the rooms were covered with wainscot it was with such as was mean and never painted,' but as the new buildings advanced, the rooms were wainscotted and painted in 'a costly and handsome manner.'

A writer in the first years of the eighteenth century sums up the 'genius of his time' as expressing itself 'in light staircases, fine sash windows and lofty ceilings,'[2] and it is the loftiness of the new rooms and the preference for painted woodwork that chiefly distinguishes the interiors of the reign of Anne from those of the late seventeenth century.

[1] Pepys mentions parquetry, which he notices on 29 May, 1664, at Mr. Povy's house in London.

[2] R. Neve, *City and Country Purchaser* (1703), p. 71.

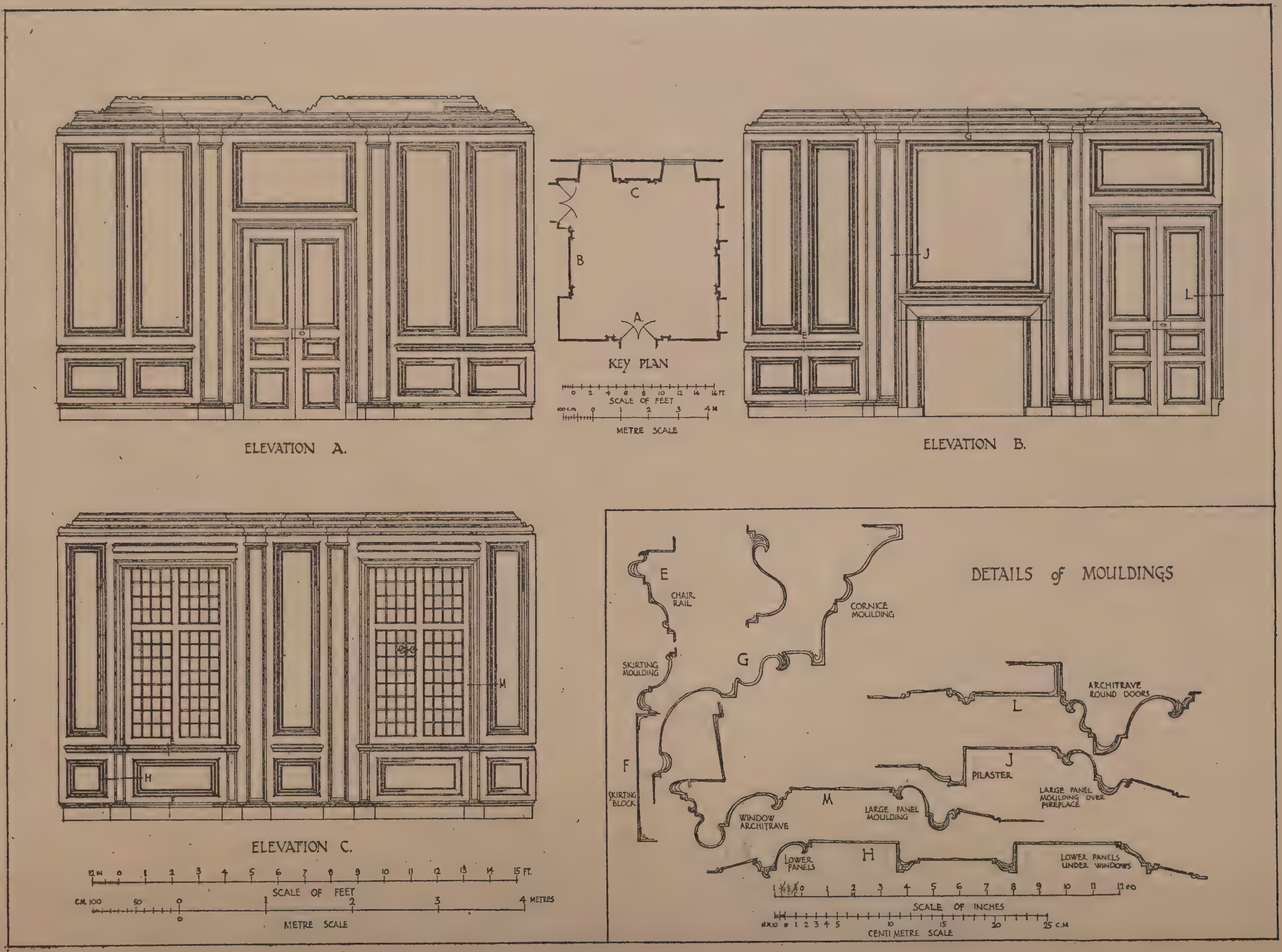
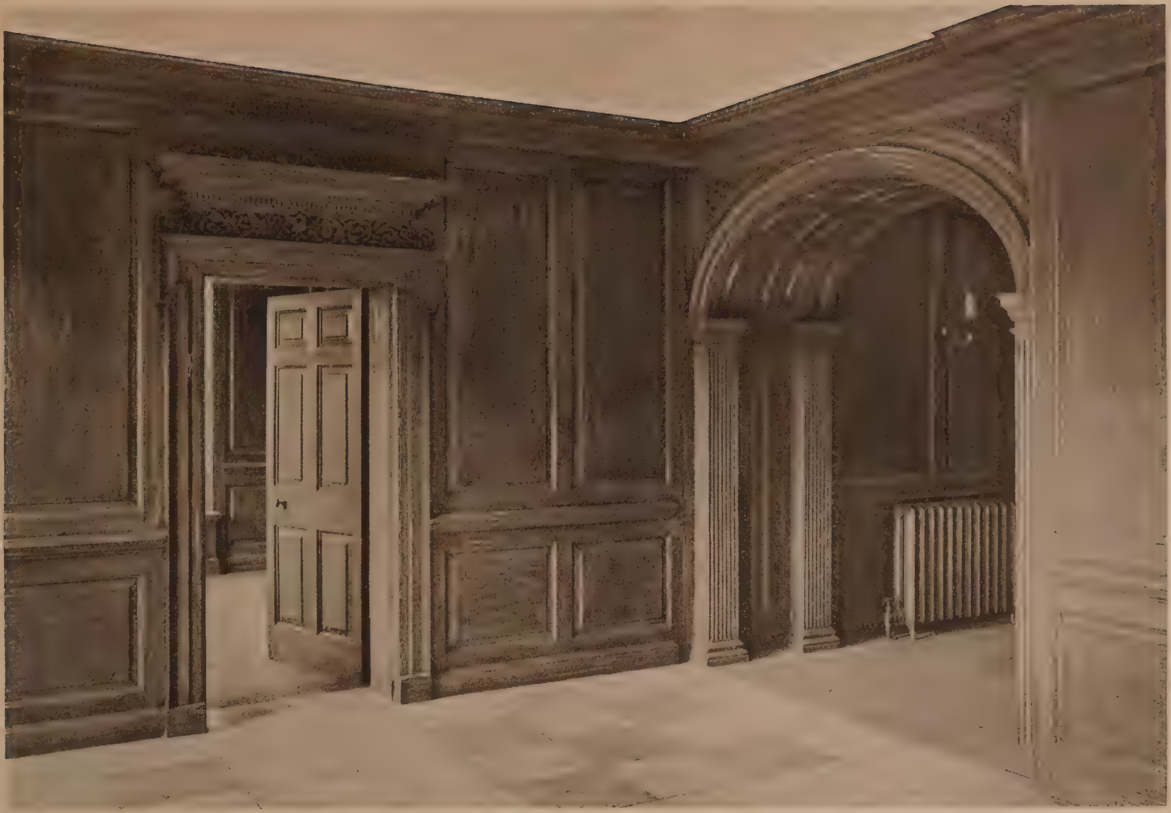
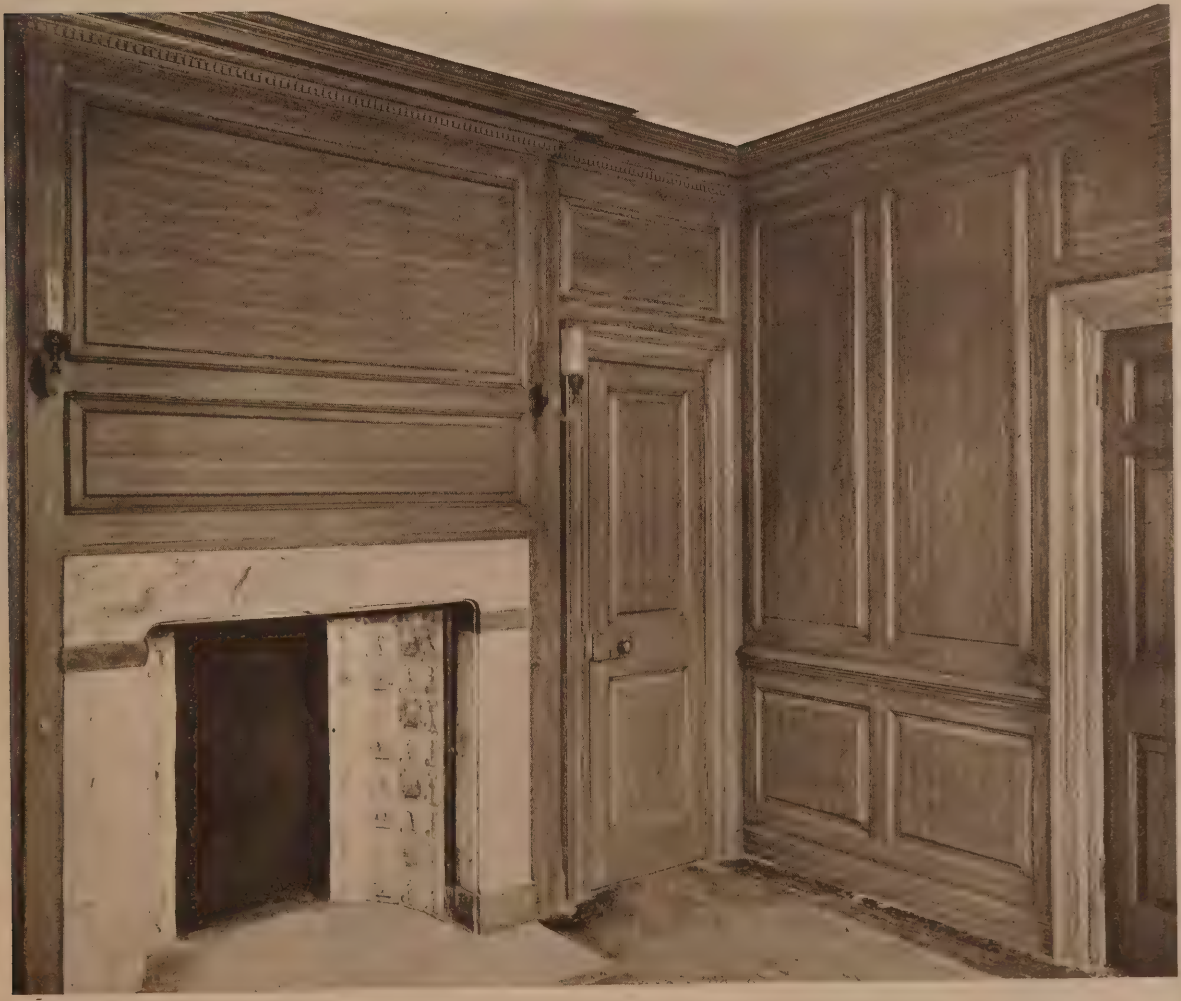

ELEVATION A.
KEY PLAN
A.
B
C
SCALE OF FEET
METRE SCALE
ELEVATION B.
G
J
L
E
F
ELEVATION C.
M
H
SCALE OF FEET
METRE SCALE
4 METRES
DETAILS of MOULDINGS
E
CHAIR RAIL
CORNICE MOULDING
SKIRTING MOULDING
G
F
SKIRTING BLOCK
ARCHITRAVE ROUND DOORS
L
J
PILASTER
LARGE PANEL MOULDING OVER FIREPLACE
M
WINDOW ARCHITRAVE
LARGE PANEL MOULDING
H
LOWER PANELS
LOWER PANELS UNDER WINDOWS
SCALE OF INCHES
CENTIMETRE SCALE
25 C.M

Fig. 8.—PANELLING AT AUSTHORPE HALL, YORKSHIRE. (1694.)

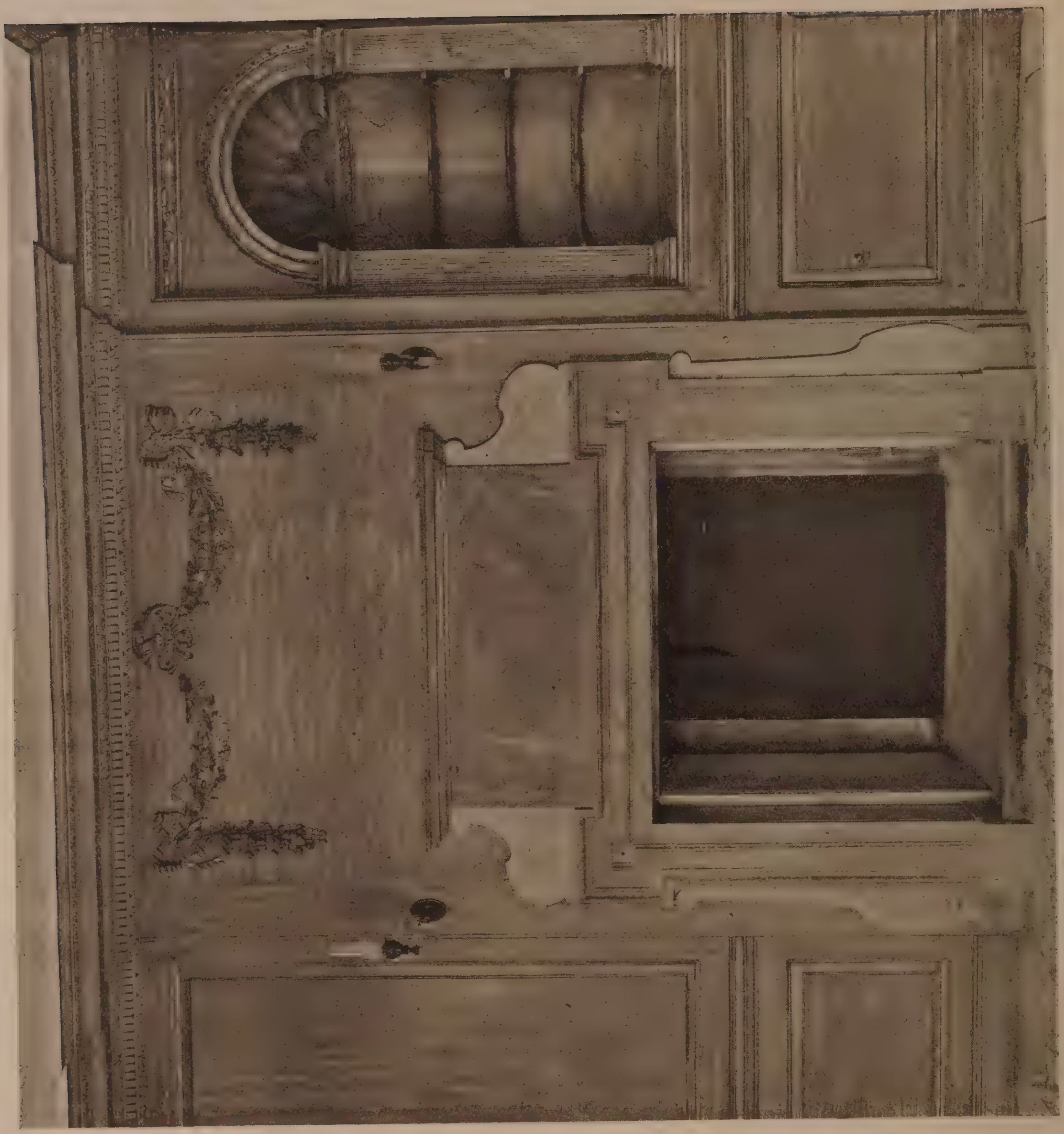


THE HALL.



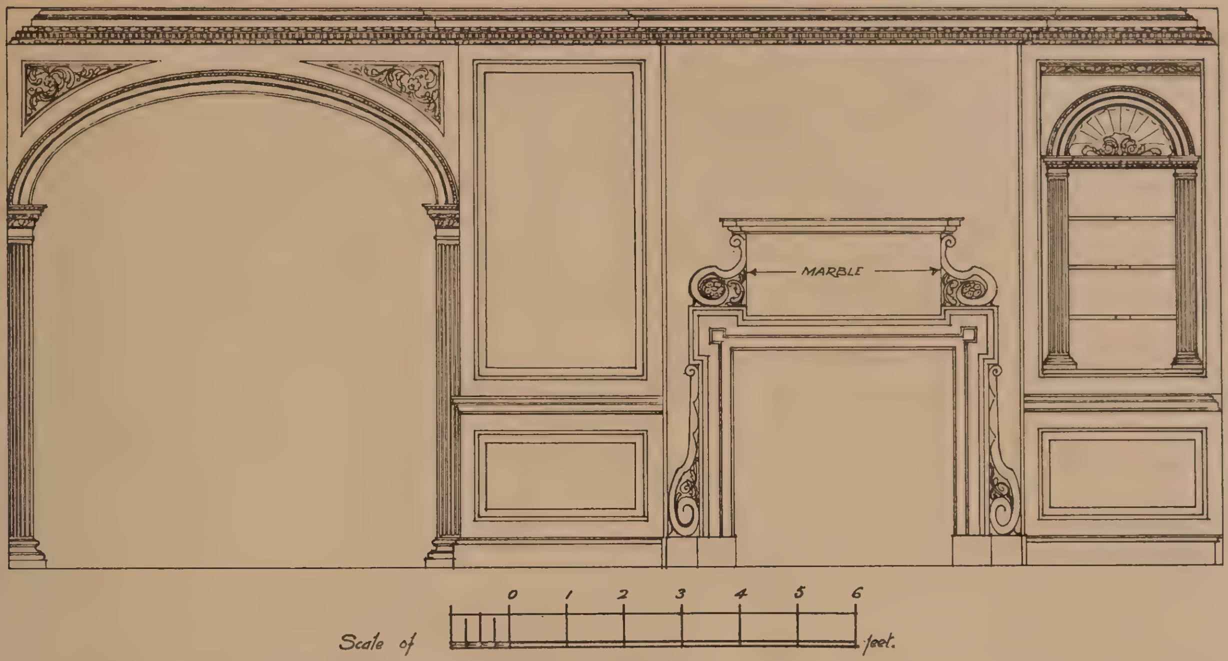
A WAINSCOTTED ROOM.

FIGS. 9 & 10.—RAINHAM HALL, ESSEX. (1729.)

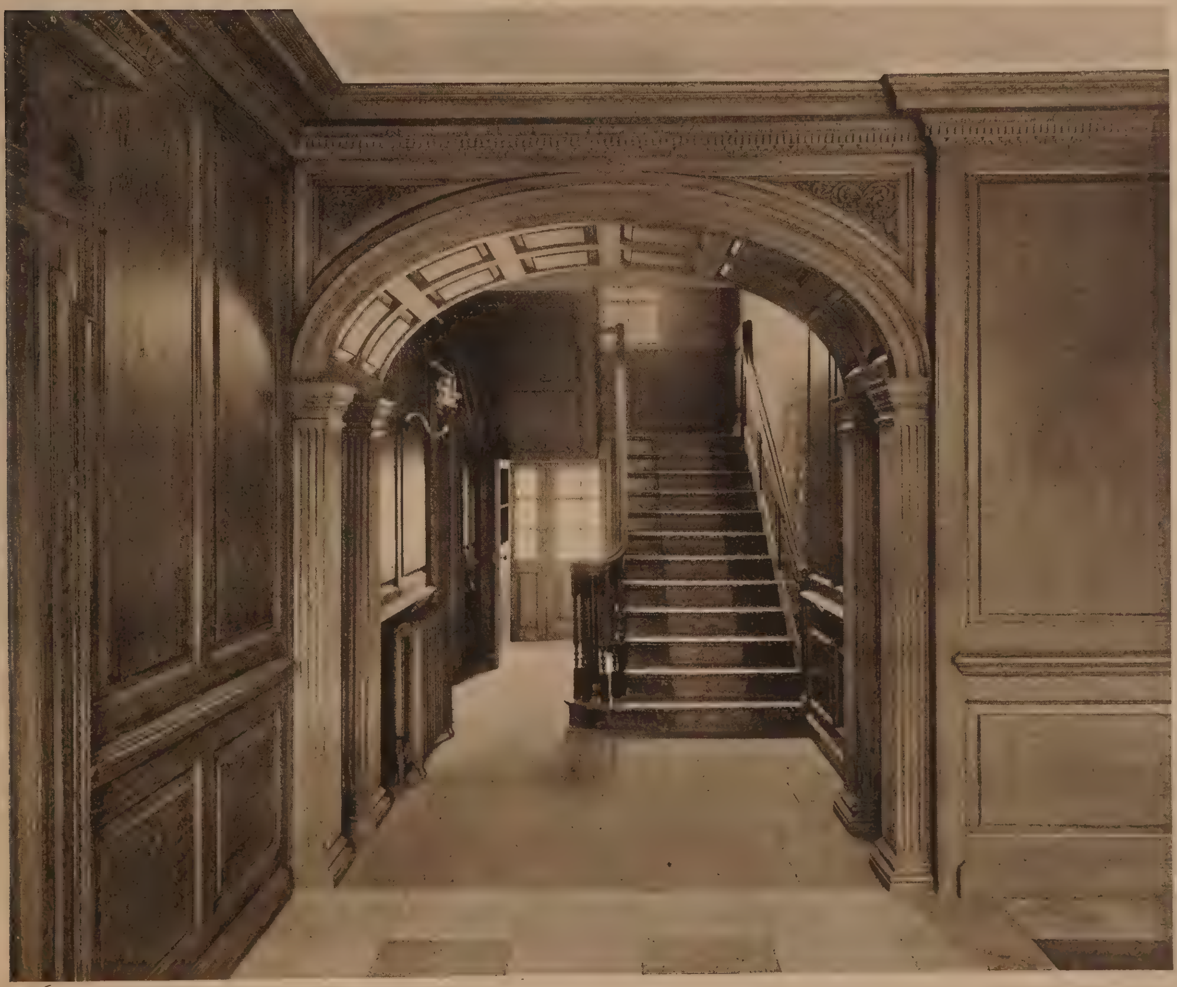


CHIMNEYPIECE AND ARCHED RECESS IN THE HALL. (THE FESTOON OVER THE CHIMNEYPIECE IS A MODERN ADDITION.)

FIG. 11.—RAINHAM HALL, ESSEX. (1729.)


MARBLE
0
1
2
3
4
5
6
Scale of
feet.

THE HALL.



THE STAIRCASE, SEEN FROM THE HALL.

FIGS. 12 & 13.—RAINHAM HALL, ESSEX. (1729.)

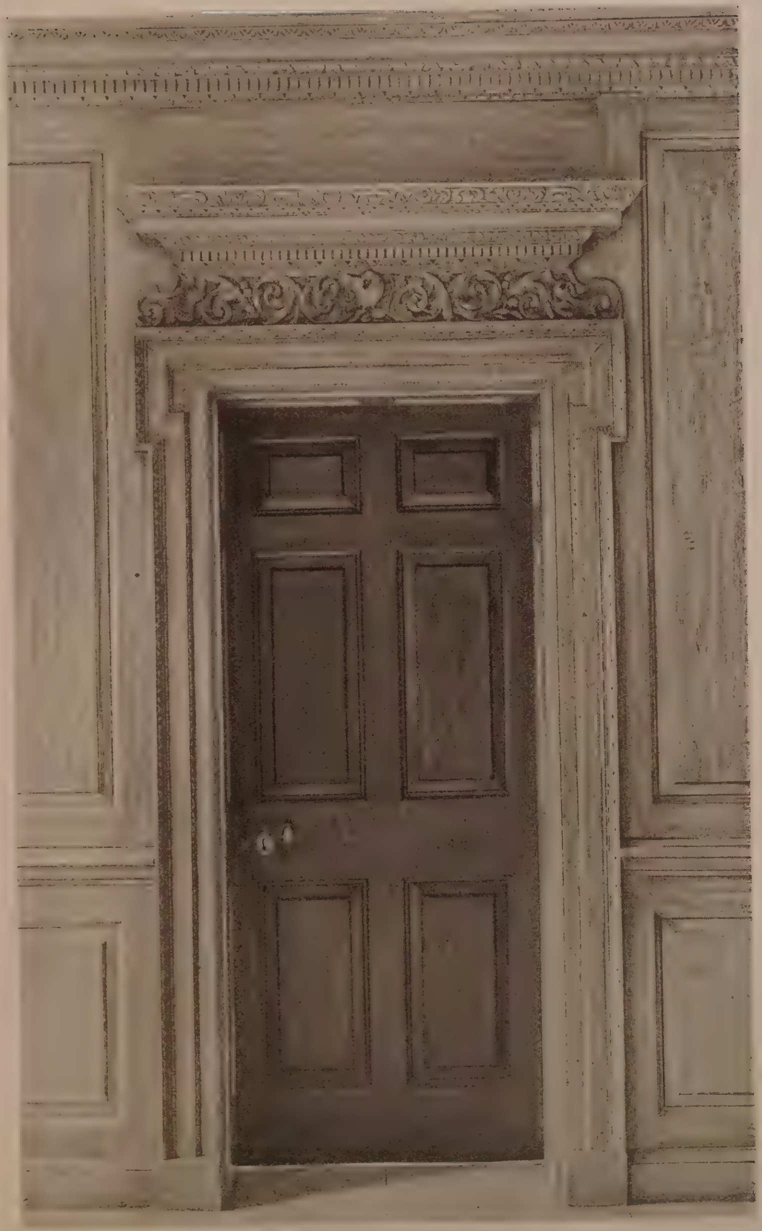


Fig. 14.—DOORWAY FROM HALL TO DINING-ROOM, RAINHAM HALL, ESSEX. (1729.)

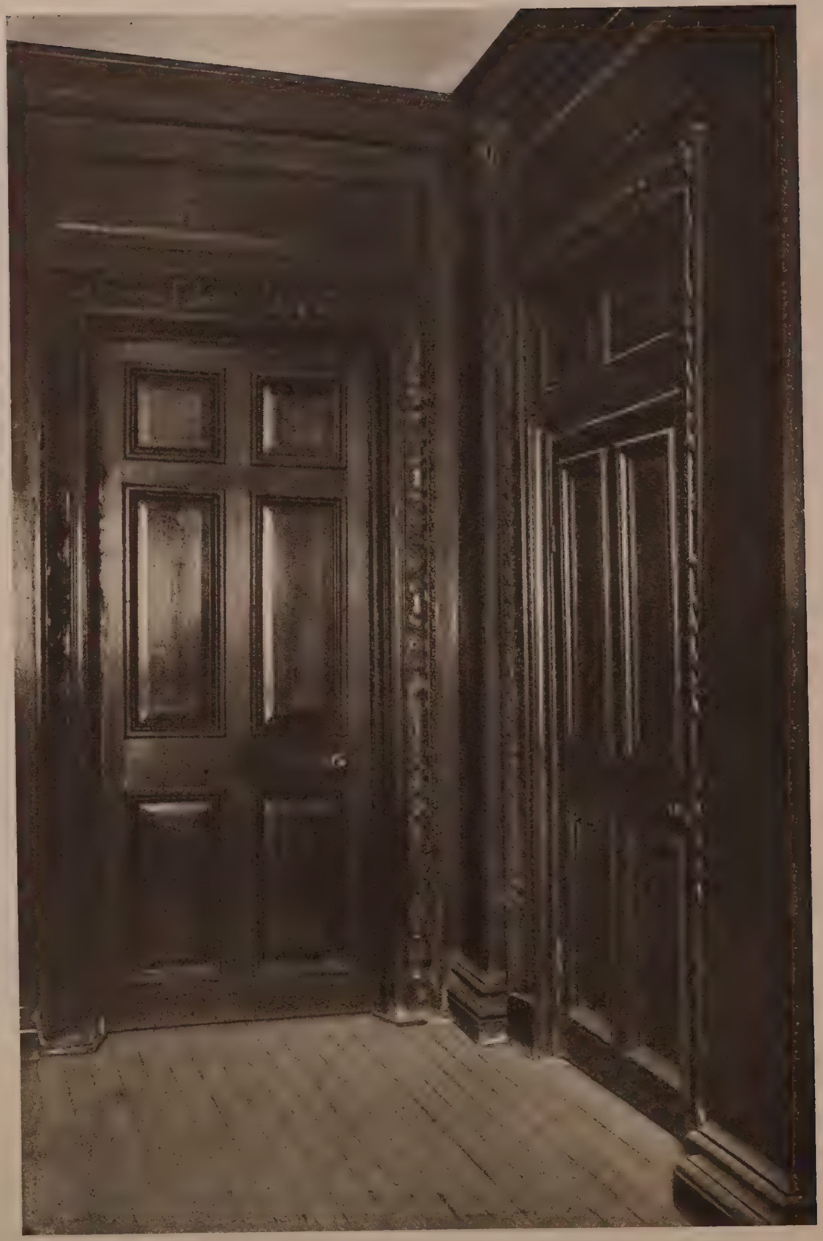


Fig. 15. - DOORS FROM A ROOM FORMERLY AT WHITLEY BEAUMONT HALL, YORKSHIRE.

(*See* Fig. 17.)

# SELECTED INTERIORS—1660–1725

## RAINHAM HALL, ESSEX

THIS house, which was built by John Harle (1688–1742), merchant and shipowner, in 1729, by the evidence of the rain-water heads, is nearly square in plan (Fig. 15A). The material is brick, with stone quoins, sills, and keystones to windows; the cornice and the entrance porch, which are painted, give interest to the western front. The hall, which is paved with black and white marble and is wainscotted with large-fielded panels, admits into a staircase-hall through an elliptical arch (Figs. 9, 12, and 13). The carving in the spandrels of this arch and in the frieze of the doorway between the hall and dining-room (Fig. 14) is fine and crisp. Though the other three fronts of the house are symmetrical, on ‘the back or east elevation, the window which lights the staircase is not central. The importance with which the staircase is regarded can be gauged by the beautifully carved balusters, the Ionic pilasters, and the paintings on the walls and ceilings; this effect could not have been obtained if the window was not central inside; . . . every room . . . nay even the ample closets and cupboards in each side of the chimney-breasts are panelled, the surrounds to all the fireplaces are of marble.’[1] To the right of the hall chimneypiece is a shelved recess with fluted head and marbled interior in untouched condition.

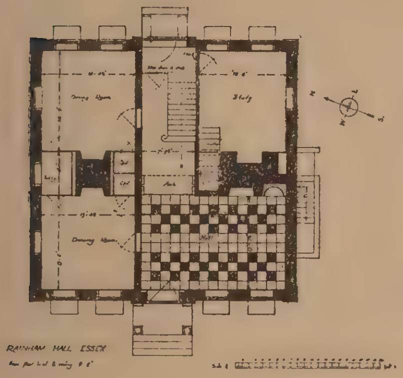


FIG. 15A.—PLAN OF RAINHAM HALL, ESSEX.

---

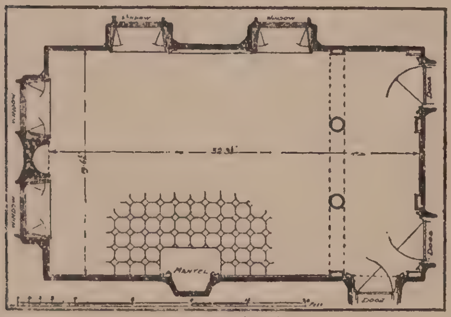
[1] Note by the owner, Colonel H. H. Mulliner.

## WHITLEY BEAUMONT HALL, YORKSHIRE

This wainscotted room was originally at Whitley Beaumont Hall, the seat of the Beaumonts, near Huddersfield in the West Riding.

Certain additions were made to the Hall in 1704, including the oak-wainscotted room, which is divided into two portions by two Doric columns and their corresponding pilasters, carrying an entablature (Figs. 17 and 19), which is continued round the main portions of the room, while the architrave only is used in the recess. In the metopes of the frieze the Beaumont crest appears with an interlaced monogram, a dove, a cherub's head, and other devices (Fig. 20).

The panels of the wainscot are fielded and surrounded by a bolection moulding; the architraves of the doors (Fig. 15) are carved with acanthus. The size of the room is 32 feet 6 inches by 19 feet 9 inches wide.



PLAN OF ROOM.

FIG. 16.—WHITLEY BEAUMONT HALL.

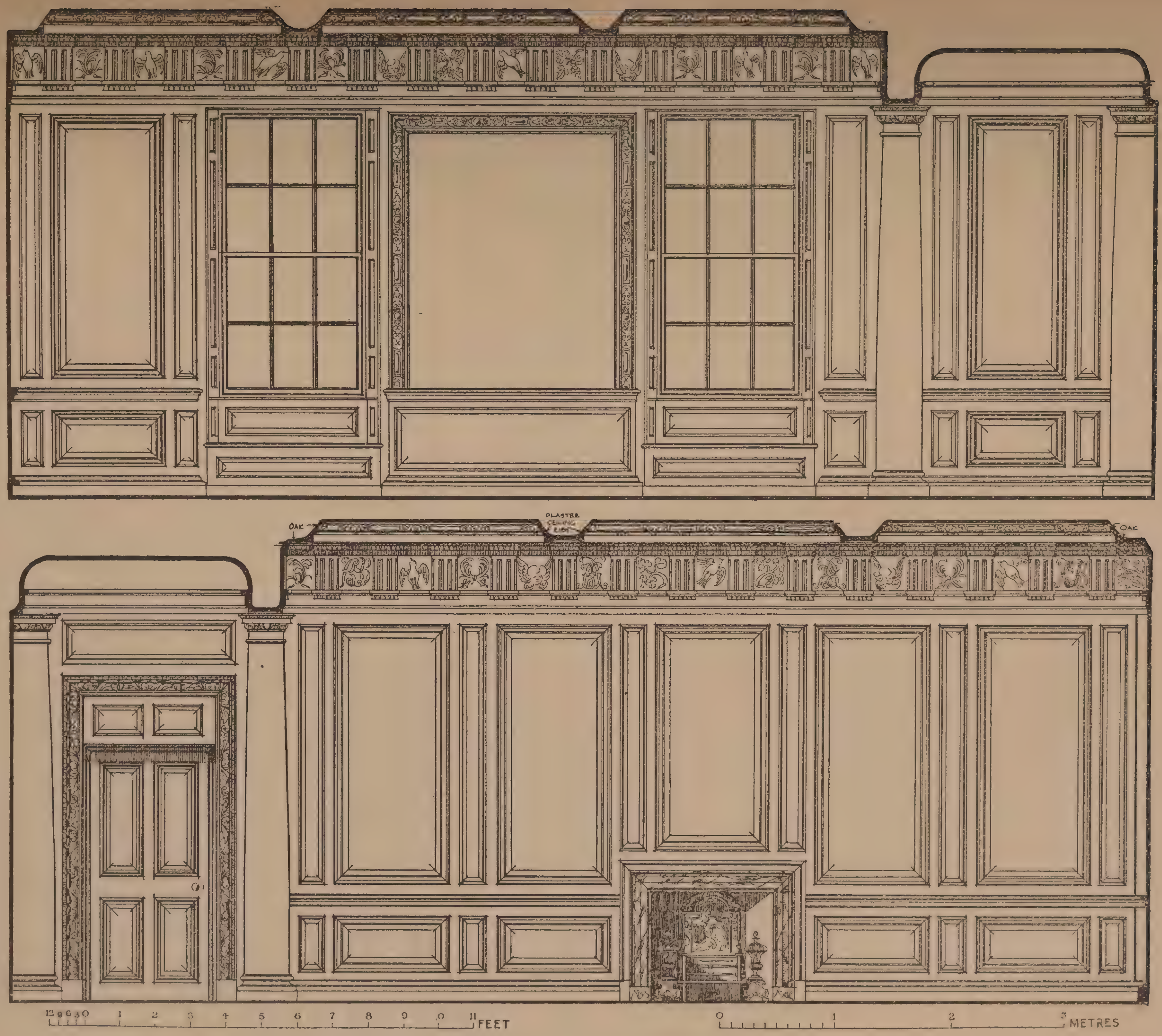

OAK
PLASTER CEILING LINE
OAK
12 9 6 3 0 1 2 3 4 5 6 7 8 9 10 11 FEET
0 1 2 3 METRES

Fig. 17.—PANELLING OF ROOM FROM WHITLEY BEAUMONT HALL. (*Circa* 1704.)

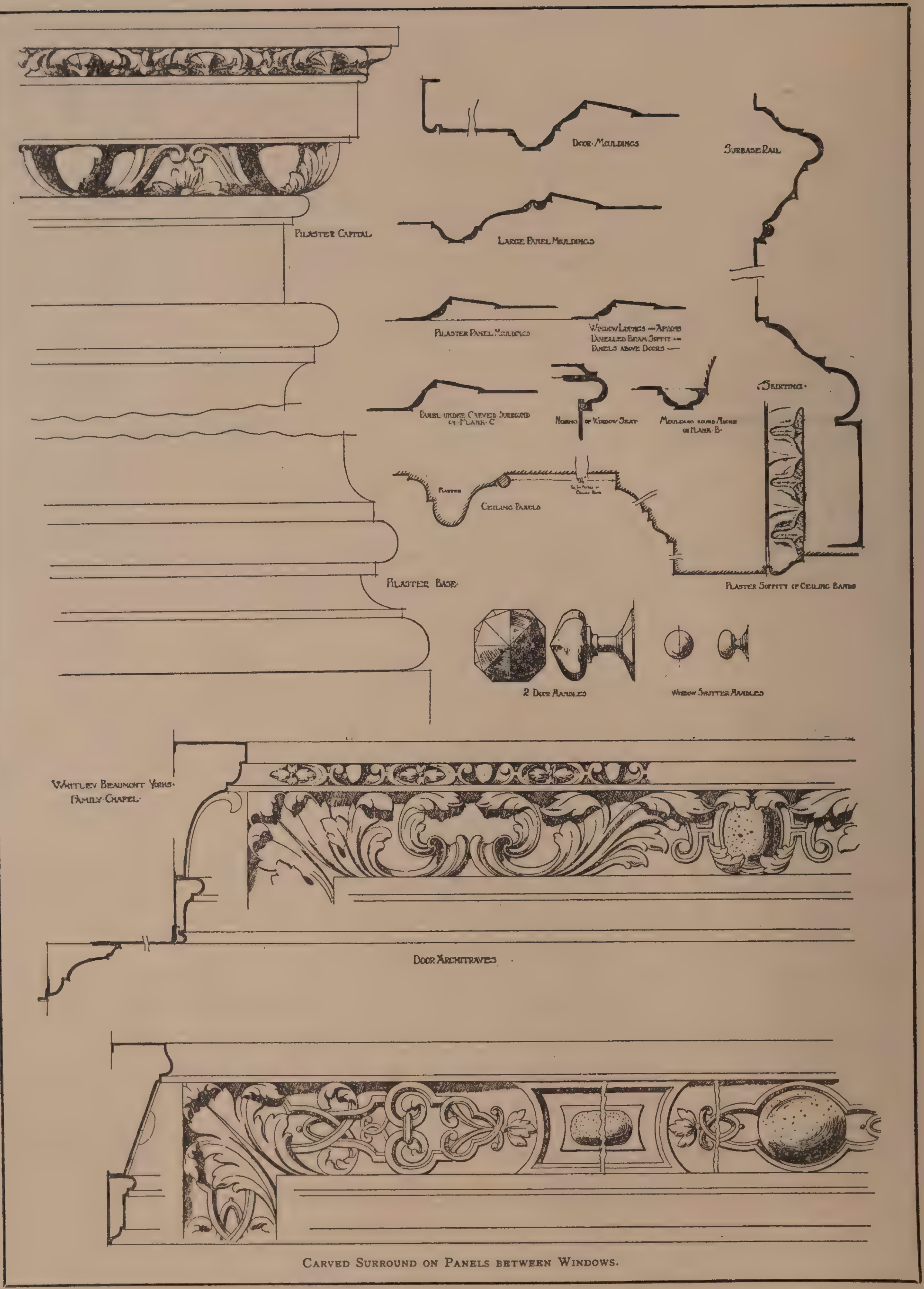

Door Mouldings
Surbase Rail
Pilaster Capital
Large Panel Mouldings
Pilaster Panel Mouldings
Window Linings and Aprons
Panelled Beam Soffit and
Panels above Doors
Skirting
Panel under Carved Surround on Flank C
Nosing of Window Seat
Moulding round Niche on Flank B
Plaster
Ceiling Panels
Pilaster Base
Plaster Soffit of Ceiling Bands
2 Door Handles
Window Shutter Handles
Whitley Beaumont Yorks.
Family Chapel.
Door Architraves
Carved Surround on Panels between Windows.

Fig. 18.—DETAILS FROM WHITLEY BEAUMONT HALL, YORKSHIRE.

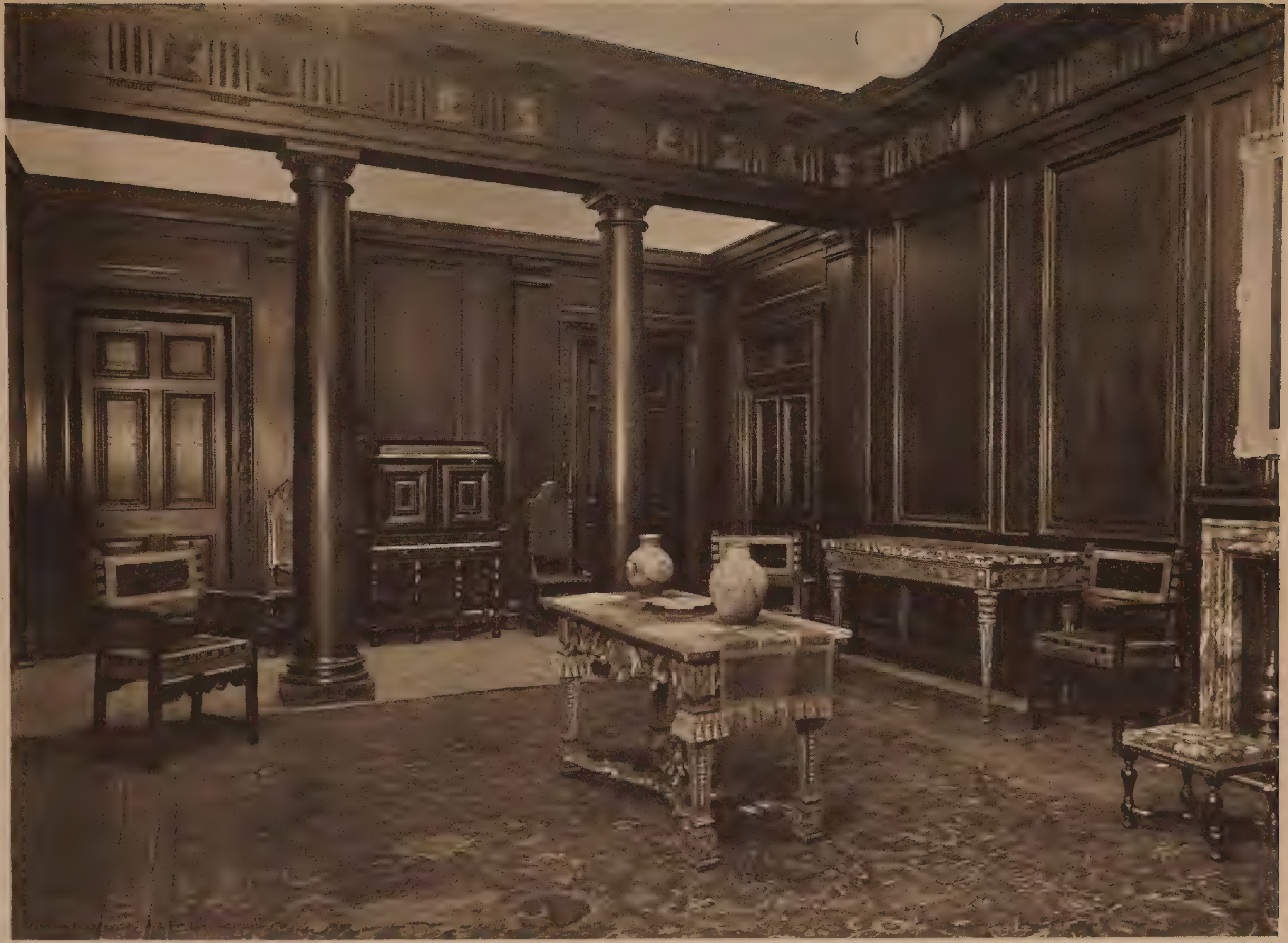
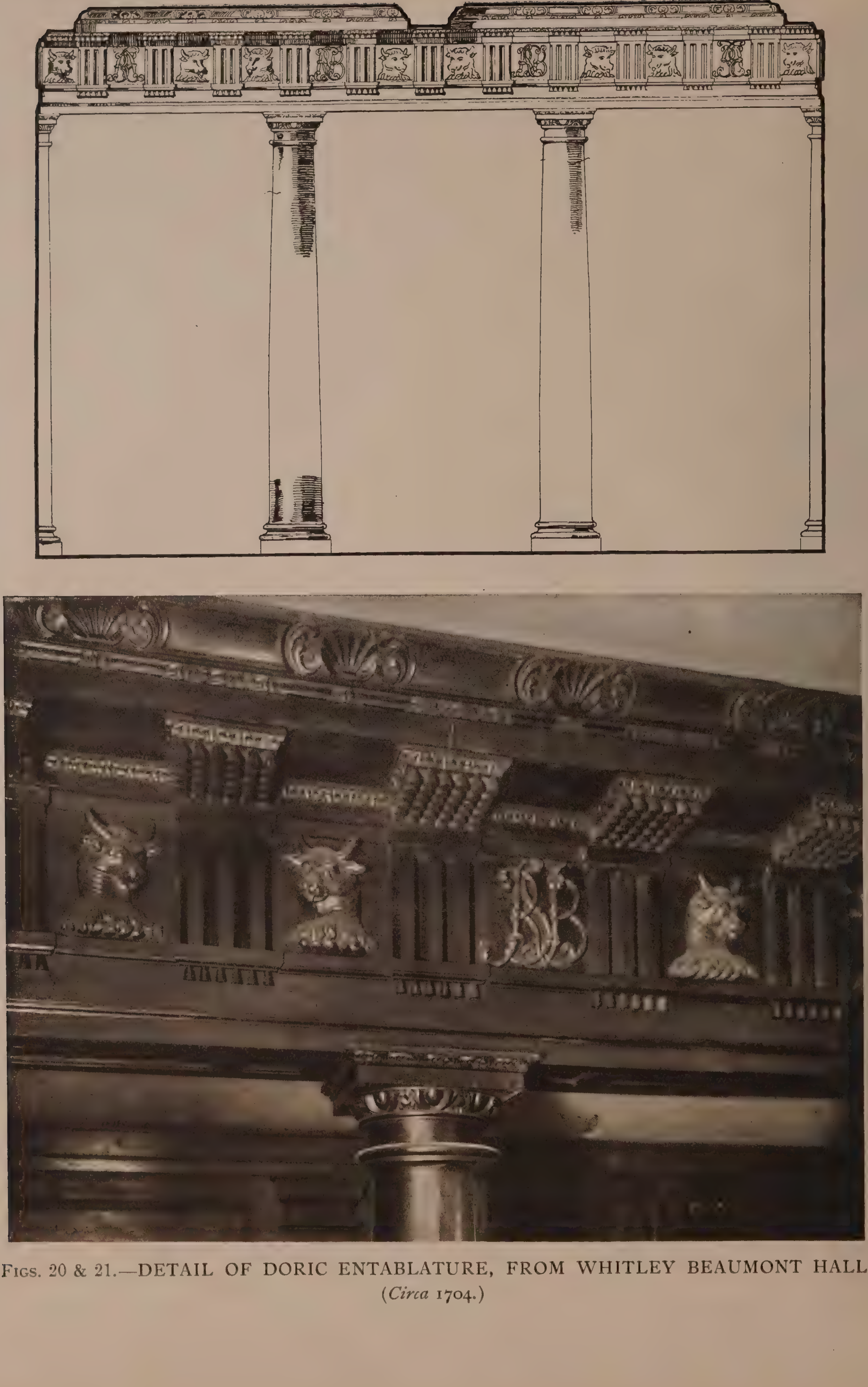
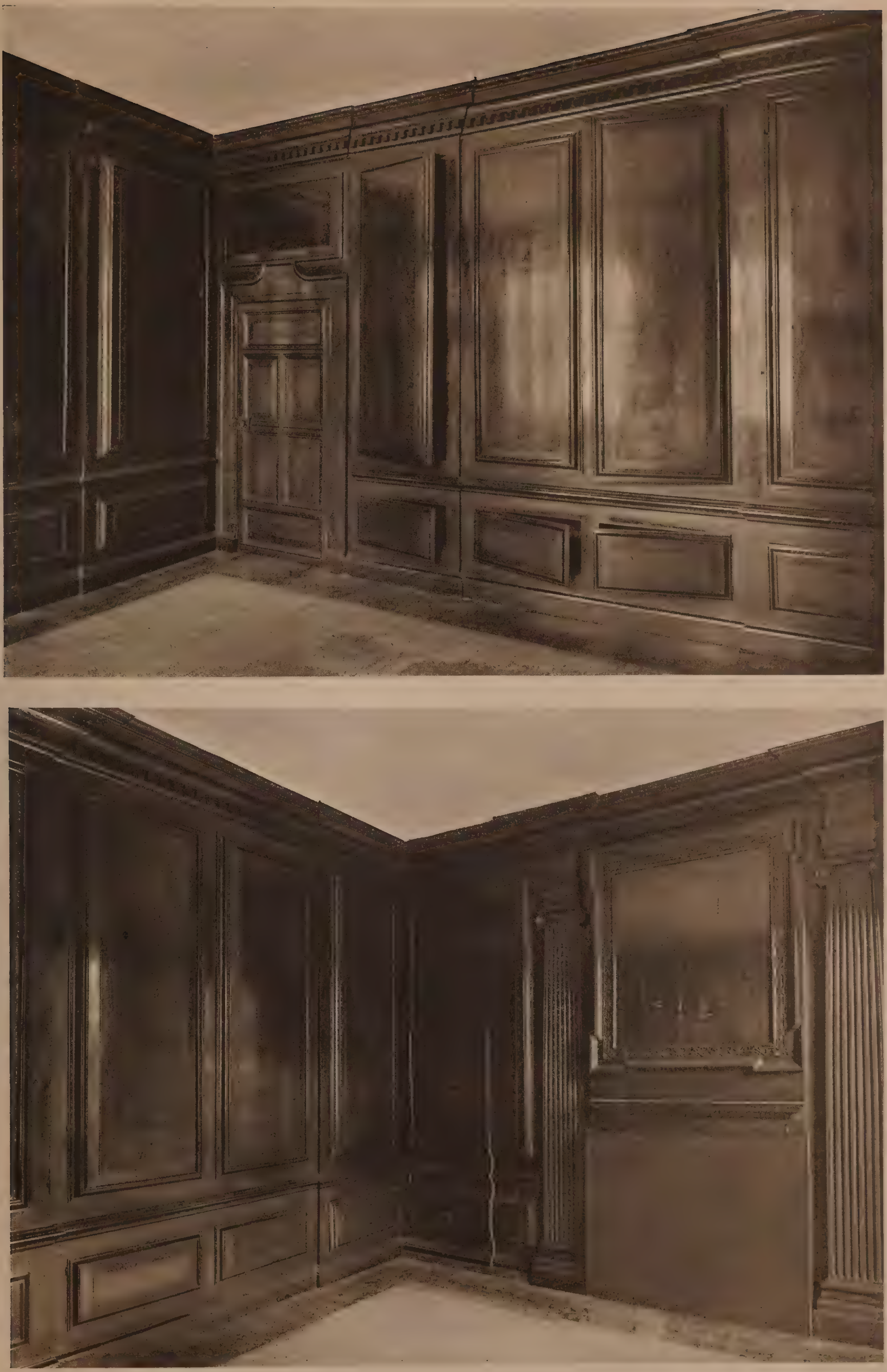


Fig 19.—WAINSCOTTED ROOM FROM WHITLEY BEAUMONT HALL, YORKSHIRE, WITH DORIC ENTABLATURE CARRIED ACROSS COLUMNS, FORMING A RECESS. (*Circa* 1704.)



Figs. 20 & 21.—DETAIL OF DORIC ENTABLATURE, FROM WHITLEY BEAUMONT HALL.
(*Circa* 1704.)



OAK WAINSCOT FORMERLY IN THE LIBRARY.

FIGS. 22 & 23.—STANDISH HALL, LANCASHIRE. (Close of XVIIth Century.)

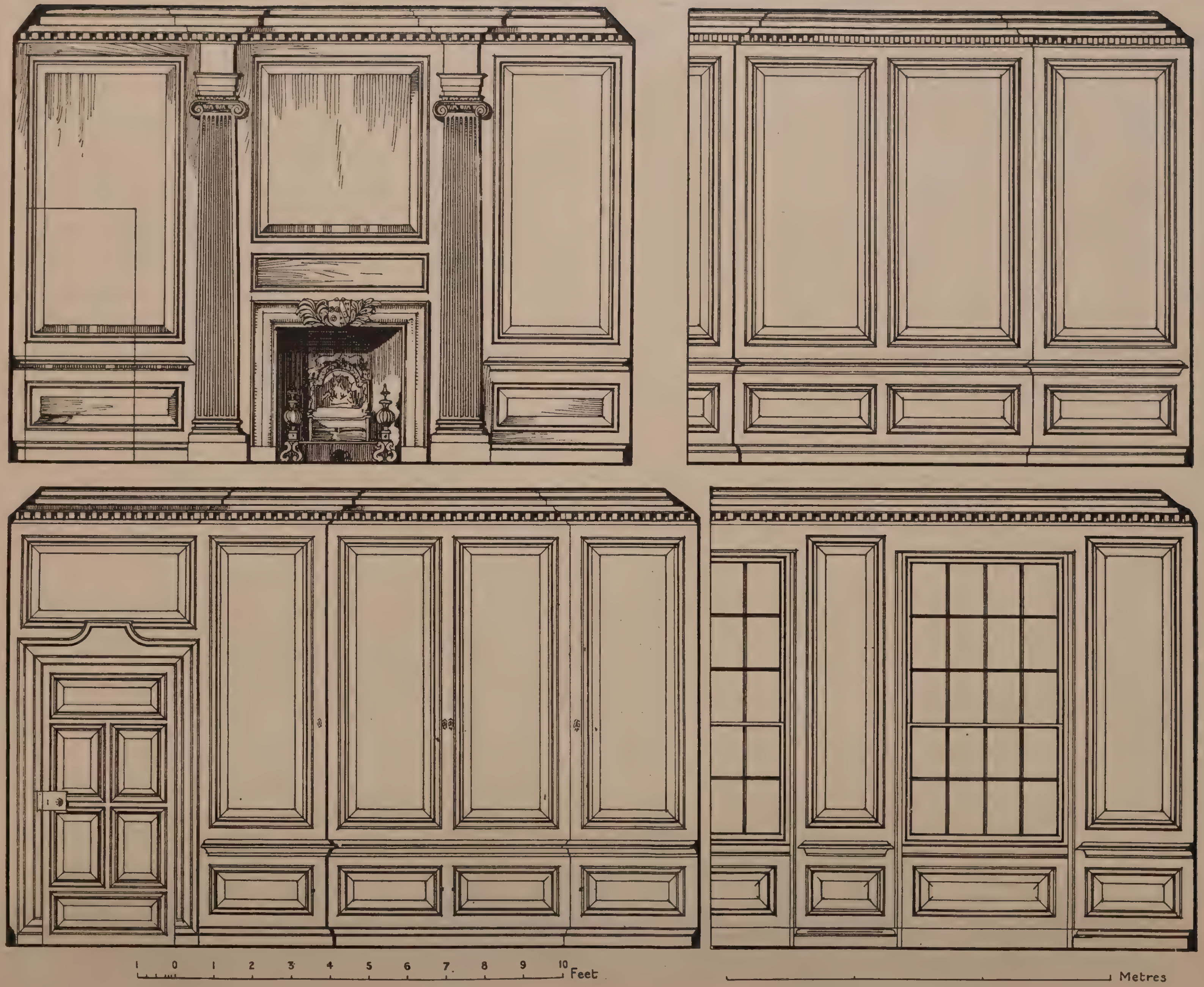

1 0 1 2 3 4 5 6 7 8 9 10 Feet
Metres

Fig. 24.—THE LIBRARY, STANDISH HALL. (Close of XVIIth Century.)

## STANDISH HALL, LANCASHIRE

Standish Hall, not far from Wigan, has been built at many different periods. The middle wing, which was built about 1574, forms part of the east wing of the present building; in addition a wing was added 'probably towards the close of the seventeenth century,' and the south wing built as a chapel in 1742–3. In the room known as the Library, on the first floor, the oak wainscot illustrated is of the same character as that from Whitley Beaumont Hall, having fielded and bolection moulded panels and moulded surbase-rail and skirting (Figs. 22, 23, and 25).

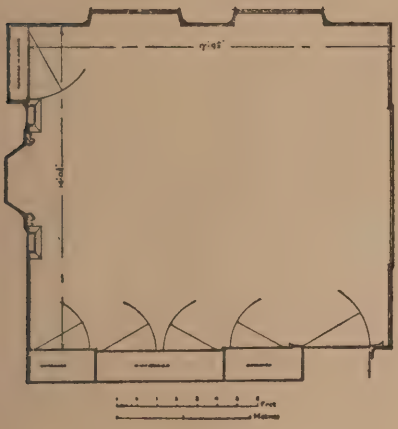


FIG. 24A.—PLAN OF LIBRARY, STANDISH HALL, LANCASHIRE.

The chimney-breast is flanked by fluted Ionic pilasters, with dentil cornice; and an unusual feature is the contrivance of several cupboards in one flank of the wall.

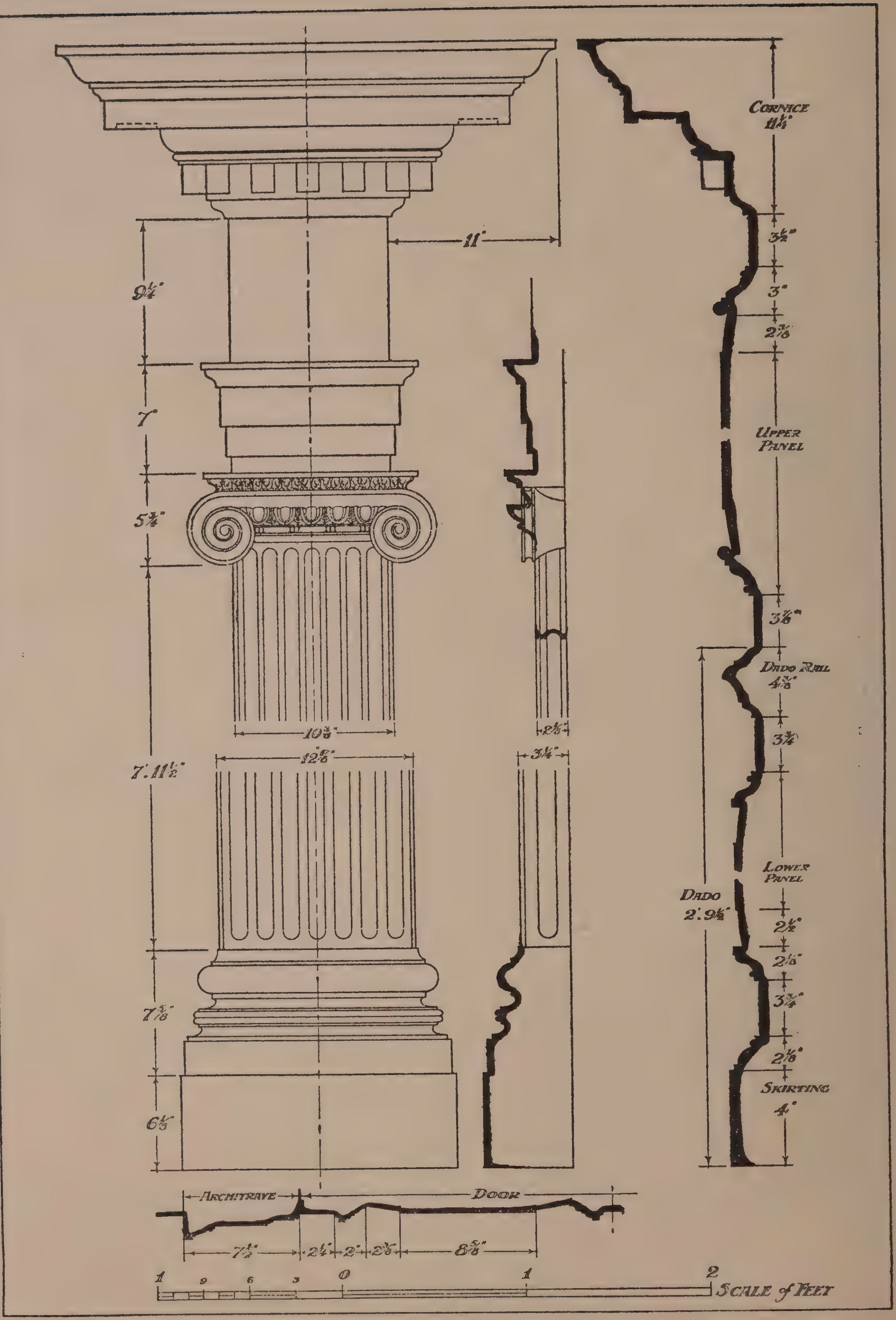

CORNICE 11¼"
11"
3½"
3"
2⅞
9¼"
UPPER PANEL
7"
5¾"
3⅞"
DADO RAIL 4⅝"
10⅜"
2⅗"
3¾
12⅝"
3¼"
7'.11½"
LOWER PANEL
DADO 2'.9½"
2½"
2⅛"
3¾"
7⅞"
2⅛"
SKIRTING 4"
6⅓"
ARCHITRAVE
DOOR
7½"
2¼"
2"
2⅗"
8⅝"
1
9
6
3
0
1
2
SCALE of FEET

FIG. 25.—DETAILS OF THE LIBRARY, STANDISH HALL.
(Close of XVIIth Century.)

## III

# THE PALLADIAN AND ROCOCO STYLE

## III

## PALLADIAN—ROCOCO

IN the middle or Palladian period, although it was recognised that wainscotted rooms were warmer, stuccoed walls became the rule in great houses; and as a relief to this naked expanse of stucco, doorcases and chimneypieces were designed in a monumental manner. The jib-door was introduced both for symmetry and as sheer decoration, and in the drawing-room at Boreham House, four or five doors are mere ornaments. Such practices, which were carried to excess by the Palladian architects, are not so frequently found in the smaller houses, in which a heavy modillion, cornice, low dado-rail, pedimented doorcase, and marble chimneypiece are modest versions of the prevailing style. There is something fascinating, in the words of a recent writer, 'about early Georgian pine-panelled rooms, decorated with flat classical pilasters and carved mantelpieces.'

During this period, 'wholly valueless and despicable' though Ruskin found it, there was little personal idiosyncrasy in the architect's interior treatment. As every architect was expected as a matter of course to be thoroughly grounded in the details of Palladian architecture, and for the first fifty years of the eighteenth century it never occurred to an English architect to design in any other manner,[1] so interior decoration followed a definite and recognised precedent. In the now demolished Harcourt House in Cavendish Square (Fig. 29), in the minor houses (such as Bourdon House), and smaller rooms (such as the saloon at Boreham House, Figs. 38 and 39, and in two rooms at Raynham, Figs. 30 and 31), the style is seen at its best, without the alien extravagances of the Italian stuccatore (whose names have come down to us as working at Ditchley and Houghton) upon the walls, or the unhappy decorative paintings of the period upon the ceilings. Palladian ornament is based on Roman ornament and the designs of Inigo Jones, which is rich and broad in detail, and large in scale; and its definition is still further emphasised by the practice of gilding certain details of the ornament. Characteristic motifs are the eagle-headed terminals of scrolls, and the use of the draped human mask. In smaller houses such ornamental detail was restricted. The Venetian window, which was 'a kind calculated for show and very pompous in its nature,' was an innovation of the Palladian architects. There is some confusion in England in the use of the term rococo. In Russell Sturgis's *Dictionary* we are told that rococo means the architecture of the century beginning about 1660, while the French distinguish between baroque and rococo, and restrict rococo very properly to ornament and decoration, a distinction which English writers incline to ignore.[1] It seems best to restrict the term to ornament, in which rockwork—*rocaille*—appears as a distinctive motif. The style was a translation into architecture and plastic forms of pleasure in rapid, joyous, and even humorous physical movements, a phase embodied in France in the light and inventive elegance of the art of the Regency and Louis XV. In England the rococo was never completely assimilated. The beginnings of restlessness and satiety first appear, allied with Palladian ornament, in eccentric details, such as the extremely large ribbed and contorted shell in the angles of the dining-room ceiling at Mereworth.

---

[1] Blomfield, *Short History of Renaissance Architecture in England*, 1500-1800 (Ed. 1910), p. 191.

The straying from the established and symmetrical ornament in the direction of rococo invaded the English interior shortly before 1740, and lasted for a score of years, until after the accession of George III. In rare cases the rococo, as in Claydon House, affected the construction of the chimneypiece and doorcases, but in general it was limited to the ornamental detail in wood and stucco, a material in which Italian and English artists were given too free a hand. A compromise was occasionally effected, the treatment of the doorcase and chimneypiece remaining architectural, while the ceiling was given over to what Hope terms a 'sort of irregular, uncertain, involved outline nowhere showing a decided extenuation or a decided break, and for an unmeaning appliqué of clumsy scroll-work.' The earliest published designs on this manner are those of an Italian, Gaetano Brunetti, who in 1736 brought out sixty different sorts of ornaments, 'very useful to painters, sculptors, stone-carvers, wood-carvers and silversmiths,' in which shells, flowers, broken scrolls, and cartouches twisted on their axes, are oddly intermingled. A Frenchwoman, Madame du Bocage, travelling in the middle years of the century, speaks 'of the superiority of French art, which the English imitate, nevertheless, as all nations of Europe to their destruction.' The characteristic of the rococo in both countries was a combination of flamboyant and restless motifs, pierced and convoluted shells and rockwork, stalactites, and short fragmentary scrolls, which are only attached to each other by the convex of their curve, and which can be extended over any surface without any continuity of design. In carved woodwork, the incoherence of the rococo motifs is accentuated by its high relief and large scale. The language of French decoration is spoken, but with an English accent, by men such as Halfpenny[1] and Lightoler, and Abraham Swan.

---

[1] 'The only difference between baroque and rococo is that the one word is French and the other bastard Italian, and their proper signification is a florid and tawdry manner of design' (H. H. Statham, *A Short Critical History of Architecture*, p. 324. 1912.)

An exceptional and delicate rococo scheme of decoration existed in a house at Painswick, in which the enriched mouldings and design of the marble chimneypiece are purely classical. In the centre oval is a large, high-relief figure of Apollo, framed in a rococo border and outer framing of scroll-work and festoons of flowers. The broad oval surround is decorated with pateræ and trophies, one of which bears the date 1769, surrounded by trails of husks; in the spandrels are set rococo cartouches extending in delicate scroll-work. But the style is not handled elsewhere with similar mastery.

After the turbulence of this phase of decoration the repose and orderliness of the classic revival is a relief.

---

[1] See *The Modern Builder's Assistant*, by W. and J. Halfpenny, Robert Morris, and Lightoler. 1742.

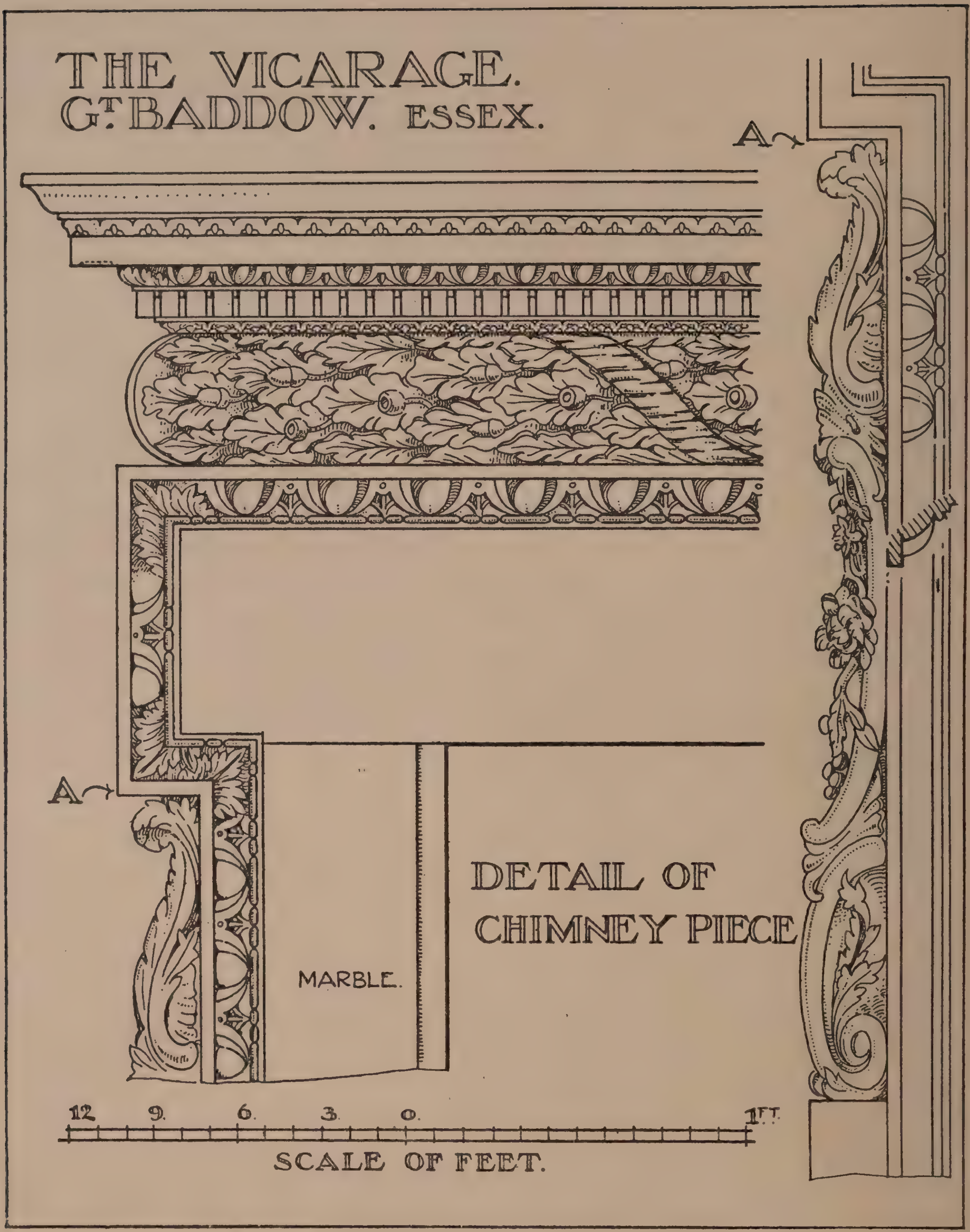

THE VICARAGE.
G^T BADDOW. ESSEX.
A
A
MARBLE.
DETAIL OF
CHIMNEY PIECE
12
9.
6.
3.
0.
1FT.
SCALE OF FEET.

Fig. 26.—THE VICARAGE, GREAT BADDOW, ESSEX.

(Detail of the Drawing-room Chimneypiece.)

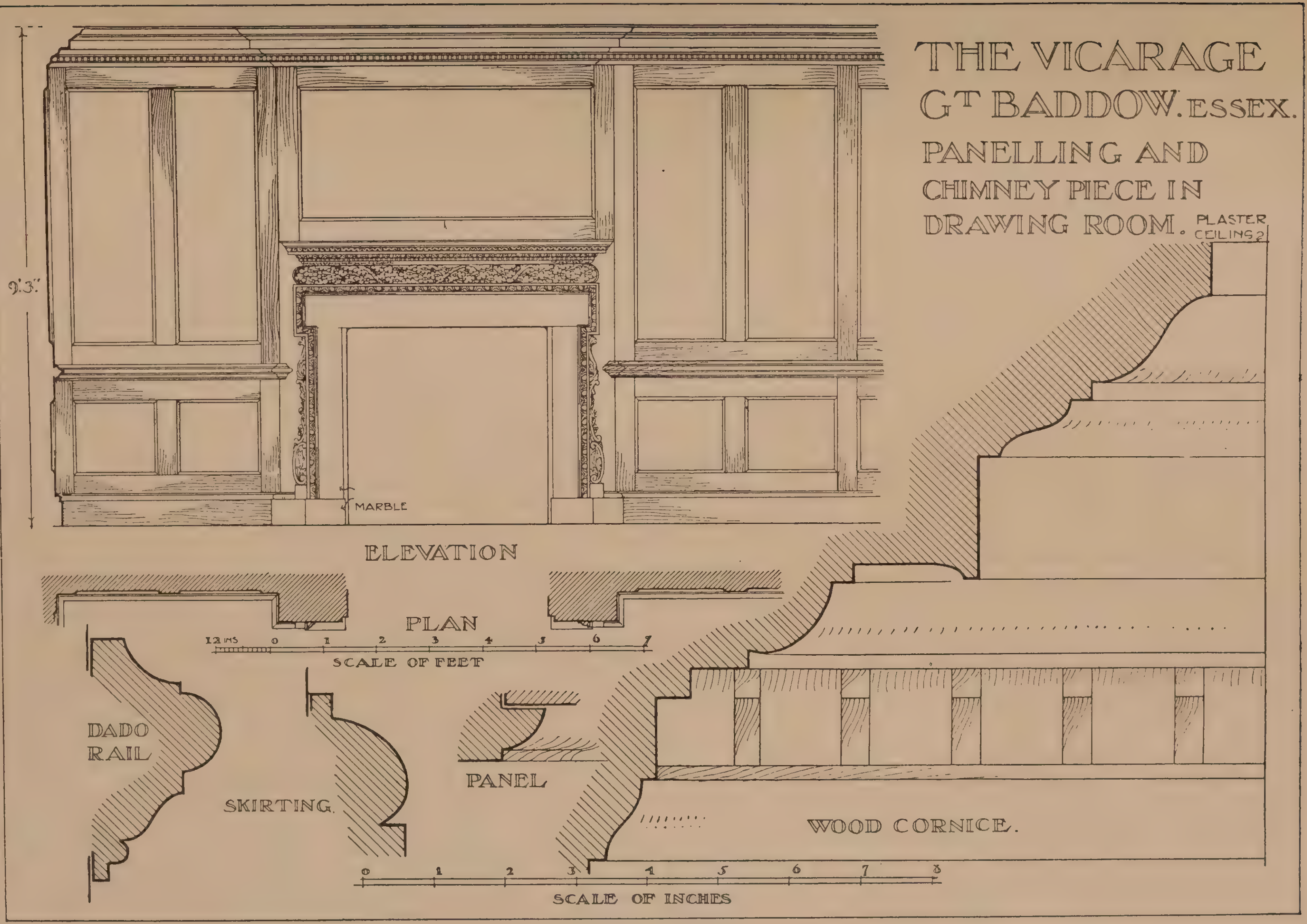

THE VICARAGE
G^T BADDOW. ESSEX.
PANELLING AND
CHIMNEY PIECE IN
DRAWING ROOM.
PLASTER CEILING
9'3"
MARBLE
ELEVATION
PLAN
12 INS 0 1 2 3 4 5 6 7
SCALE OF FEET
DADO RAIL
SKIRTING.
PANEL
WOOD CORNICE.
0 1 2 3 4 5 6 7 8
SCALE OF INCHES

Fig. 27.—THE VICARAGE, GREAT BADDOW, ESSEX.

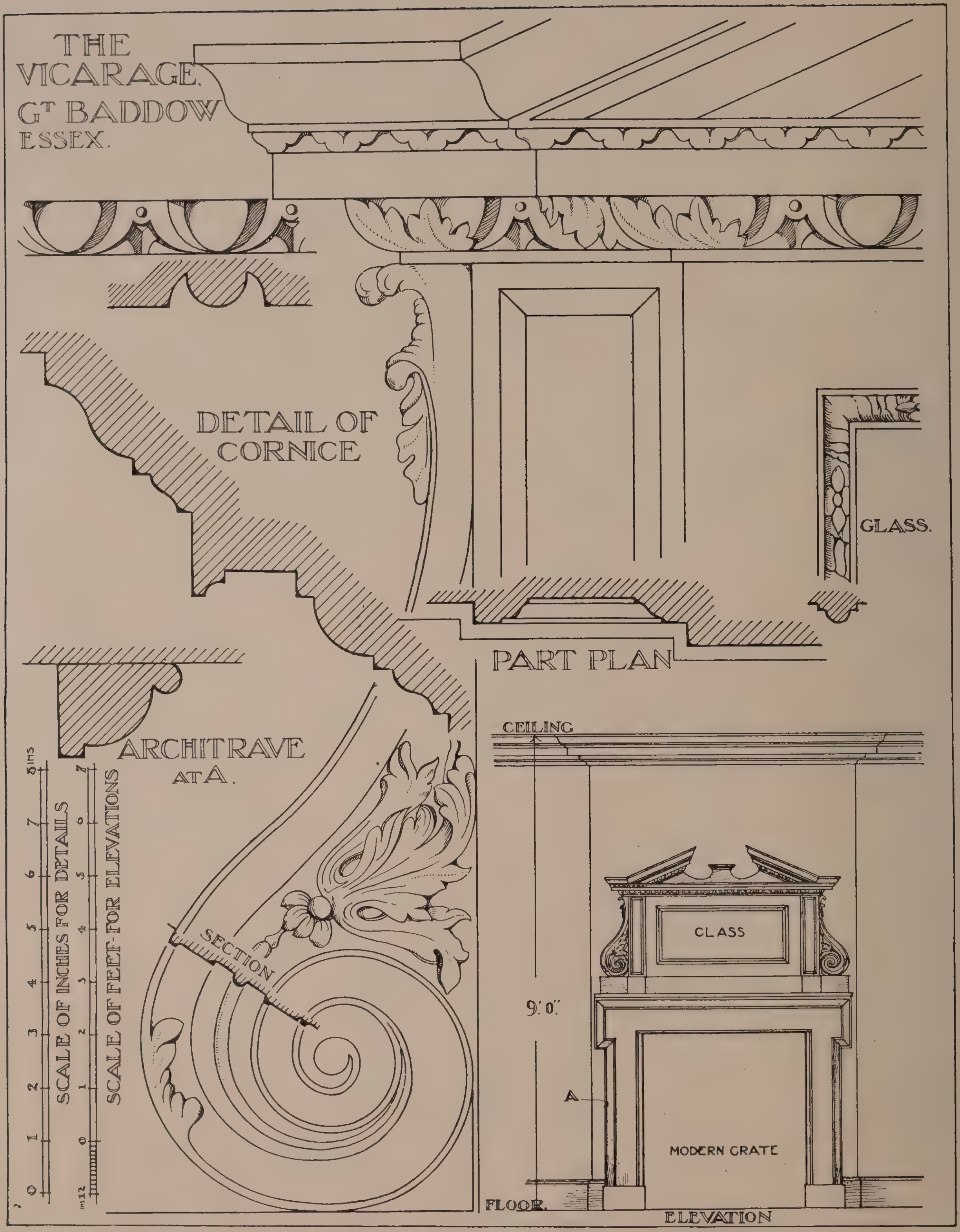

THE VICARAGE. G^T BADDOW ESSEX.
DETAIL OF CORNICE
GLASS.
PART PLAN
ARCHITRAVE AT A.
SCALE OF INCHES FOR DETAILS
SCALE OF FEET FOR ELEVATIONS
SECTION
CEILING
GLASS
9'.0".
A
MODERN GRATE
FLOOR.
ELEVATION

Fig. 28—THE VICARAGE, GREAT BADDOW, ESSEX.
(Details of Chimneypiece.)

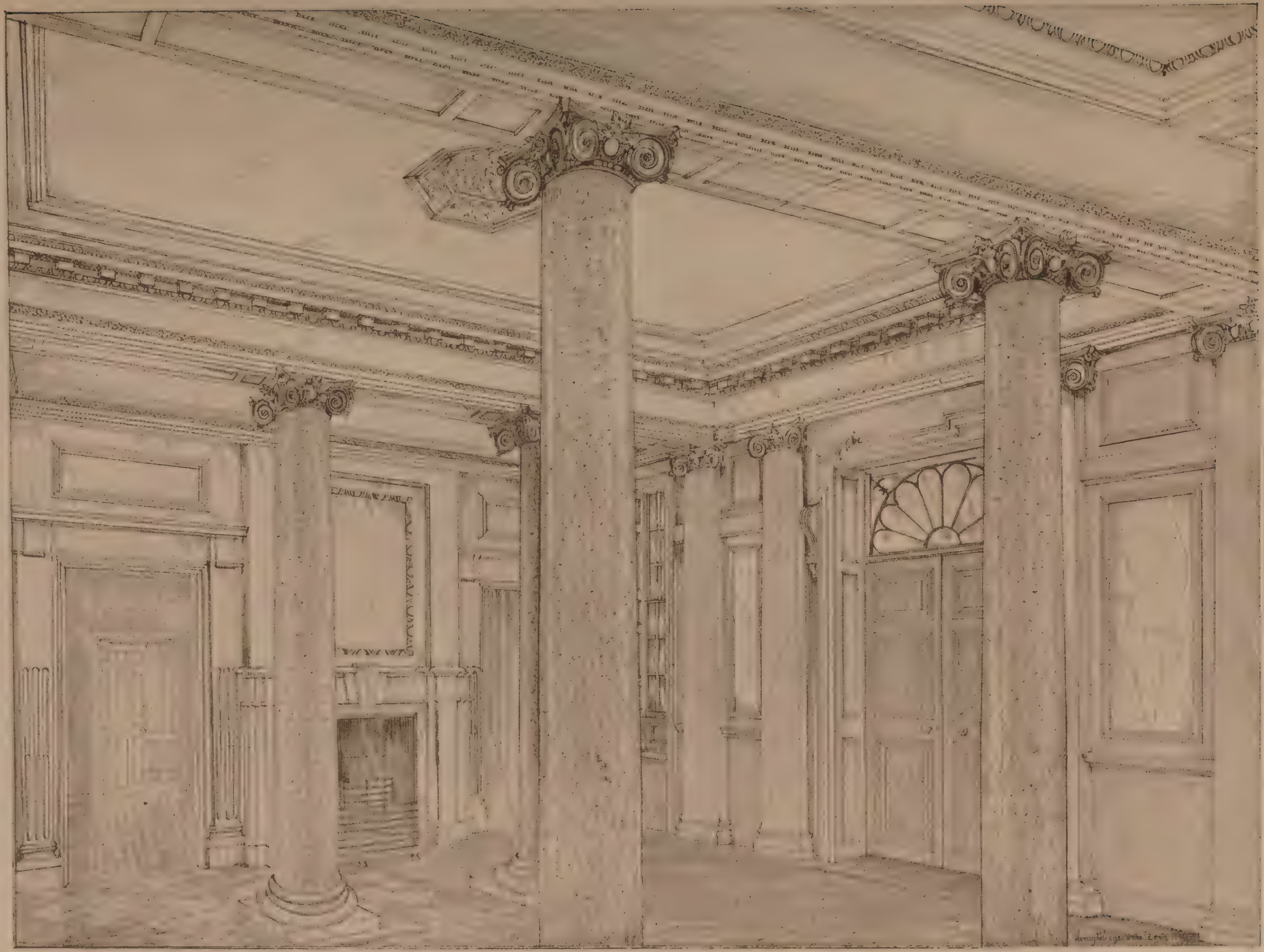


Fig. 29.—THE HALL, HARCOURT HOUSE, CAVENDISH SQUARE, LONDON, *now demolished.* (*Circa* 1720.)
*From a Pencil Drawing by Henry Hodges.*

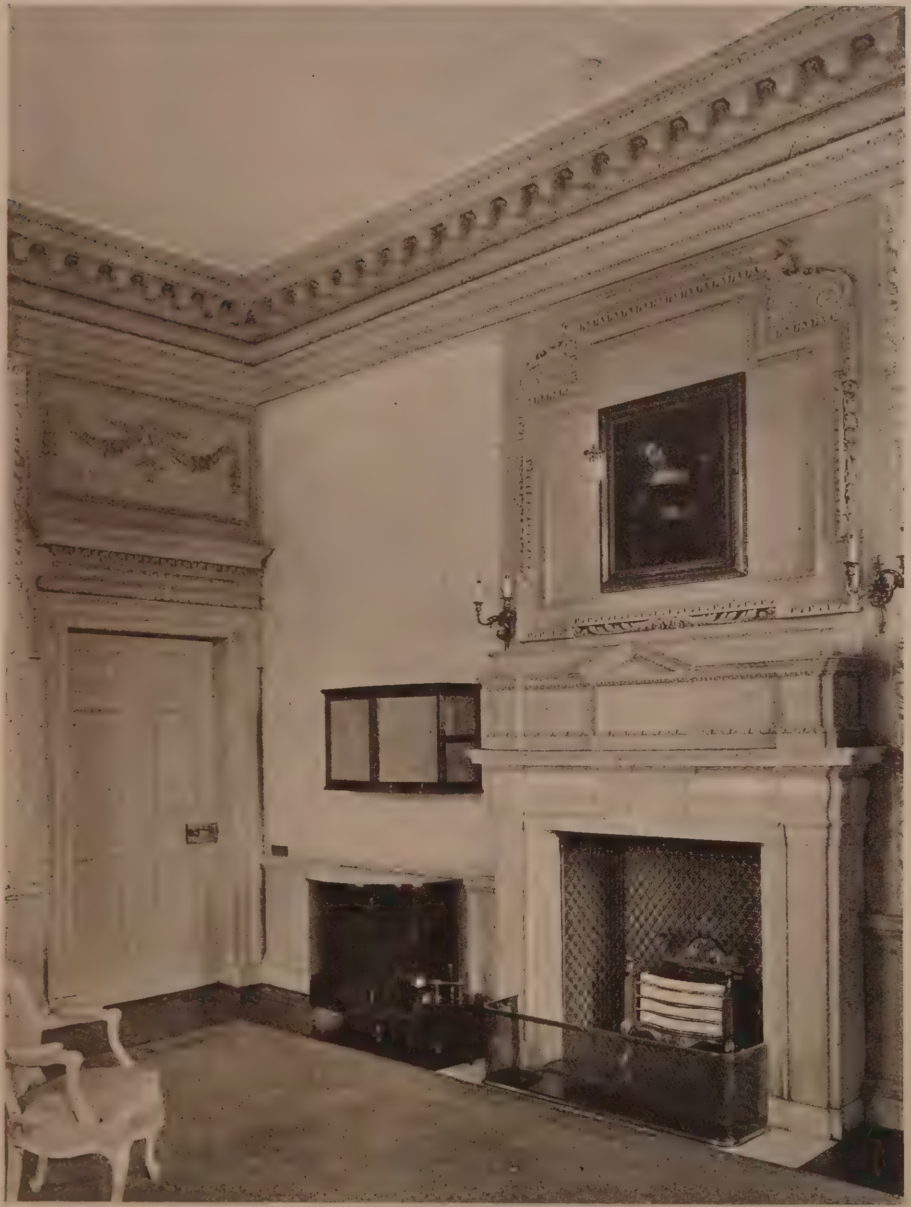


Fig. 30.—BEDROOM.

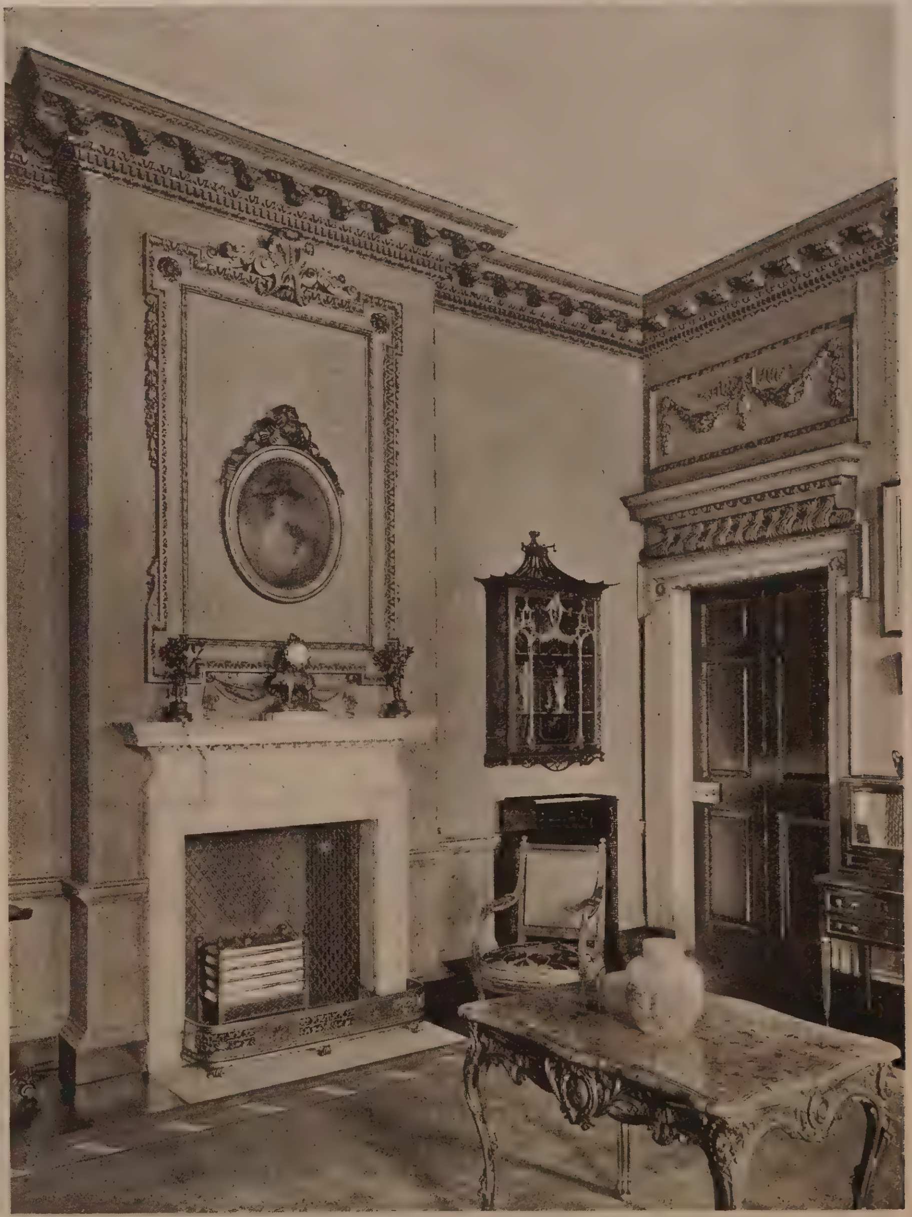


Fig. 31.—THE BOUDOIR. *William Kent.*

RAYNHAM HALL, NORFOLK. (*Circa* 1730.)

## MARLOW PLACE, BUCKINGHAMSHIRE

This house, according to Sheehan's *History of Buckinghamshire*, was built for George II., when Prince of Wales, in 1720. The late Mr. Niven dated it 'at least ten years later,' by the evidence of the internal fittings,[1] and the date, 1731, scratched on a brick in an outer wall, appears to corroborate this. The two-storeyed hall on the first floor, which was originally approached by an external flight of steps, measures 20 feet 6 inches by 27 feet 2 inches, and rises to 23 feet in height. The proportion and detail of the Doric order used are excellent (Figs. 34 and 35). In the frieze of the chimneypiece and overmantel, which probably date from about 1740, there is a definite rococo treatment. Other rooms are wainscotted with pine, and painted (Figs. 33 and 36).

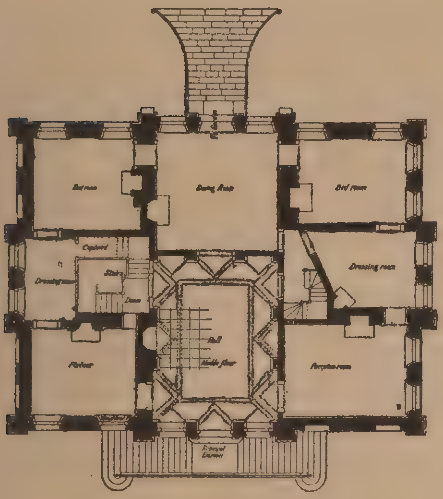

Bed room
Dining Room
Bed room
Cupboard
Dressing room
Stairs
Down
Dressing room
Hall
Marble floor
Parlour
Reception room
External Entrance

FIG. 32.—MARLOW PLACE.

---

[1] Article by Mr. Niven, *Architectural Review*, March, 1910.

## BOREHAM HOUSE, ESSEX

The initials of the builder, Benjamin Hoare, and the date 1728, are recorded on the heads of the rain-water pipes on the west side of the centre block. Additions were made in 1827 and 1828 by Thomas Hopper, who added two wings. The architect of the Georgian centre is not known. In the stone-paved hall, the chimneypiece has the large bolection moulding which was customary in the late seventeenth century; above is a bas-relief panel representing a sacrifice to Hercules (Fig. 37).

The doorcases, as is usual in Palladian decoration, are conspicuous features, especially the main doorways of the hall, which are of the Ionic order. In the 'saloon' (Figs. 38 and 39), a passage room on the first floor, the mouldings of the recessed panels are enriched.

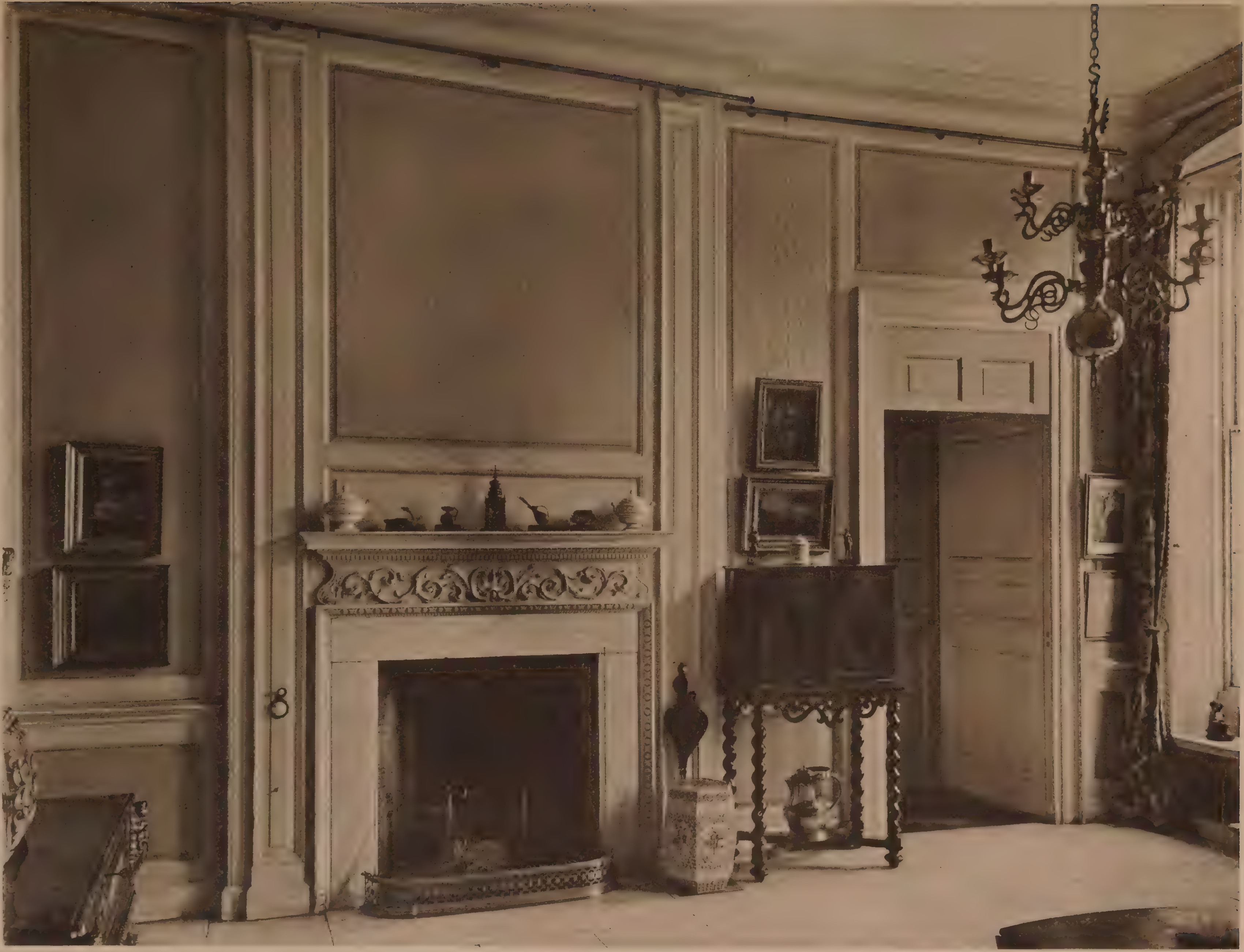
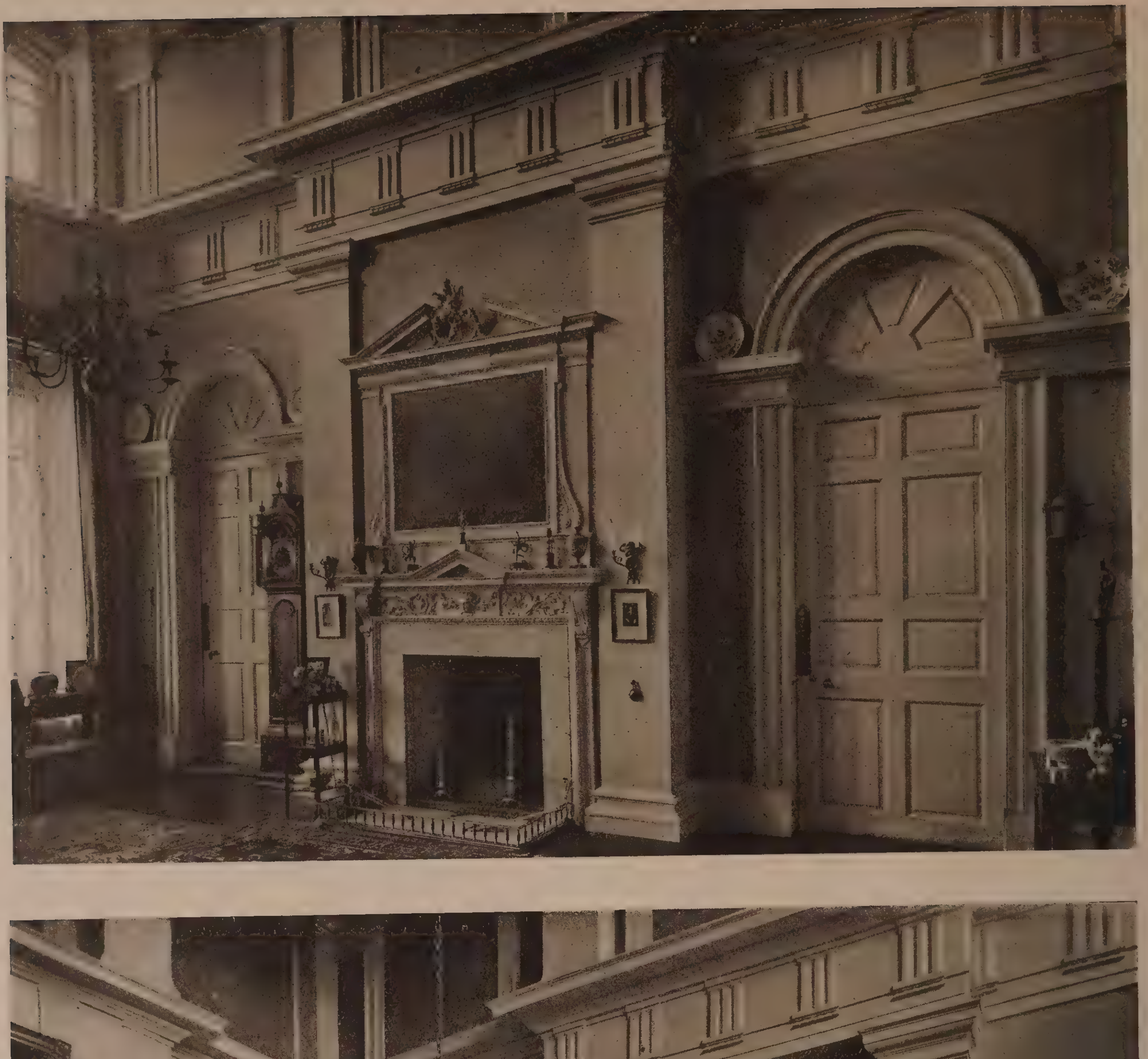


FIG. 33.—MARLOW PLACE, BUCKINGHAMSHIRE. (*Circa* 1730.)



Figs. 34 & 35.—TWO VIEWS IN THE HALL, MARLOW PLACE. (*Circa* 1730.)

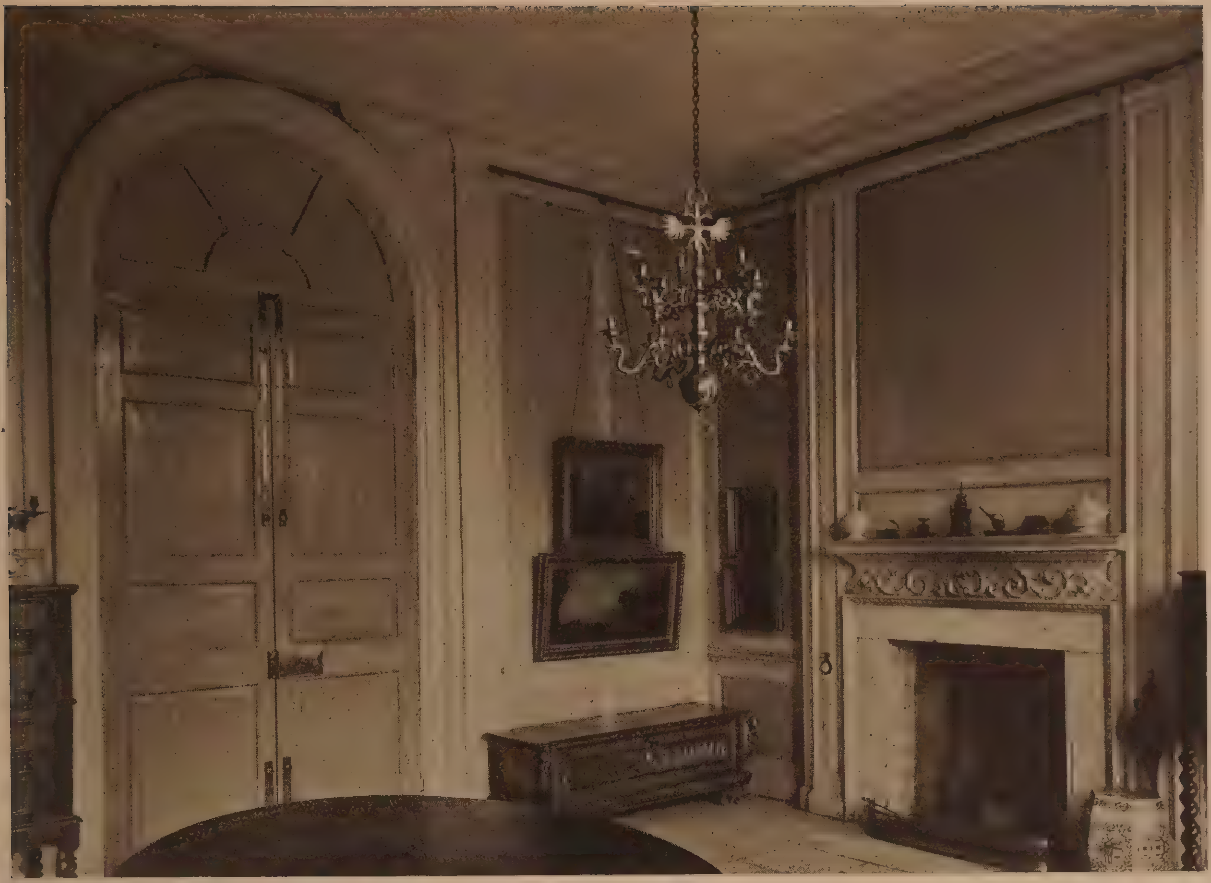


Fig. 36.—MARLOW PLACE, BUCKINGHAMSHIRE. (*Circa* 1730.)

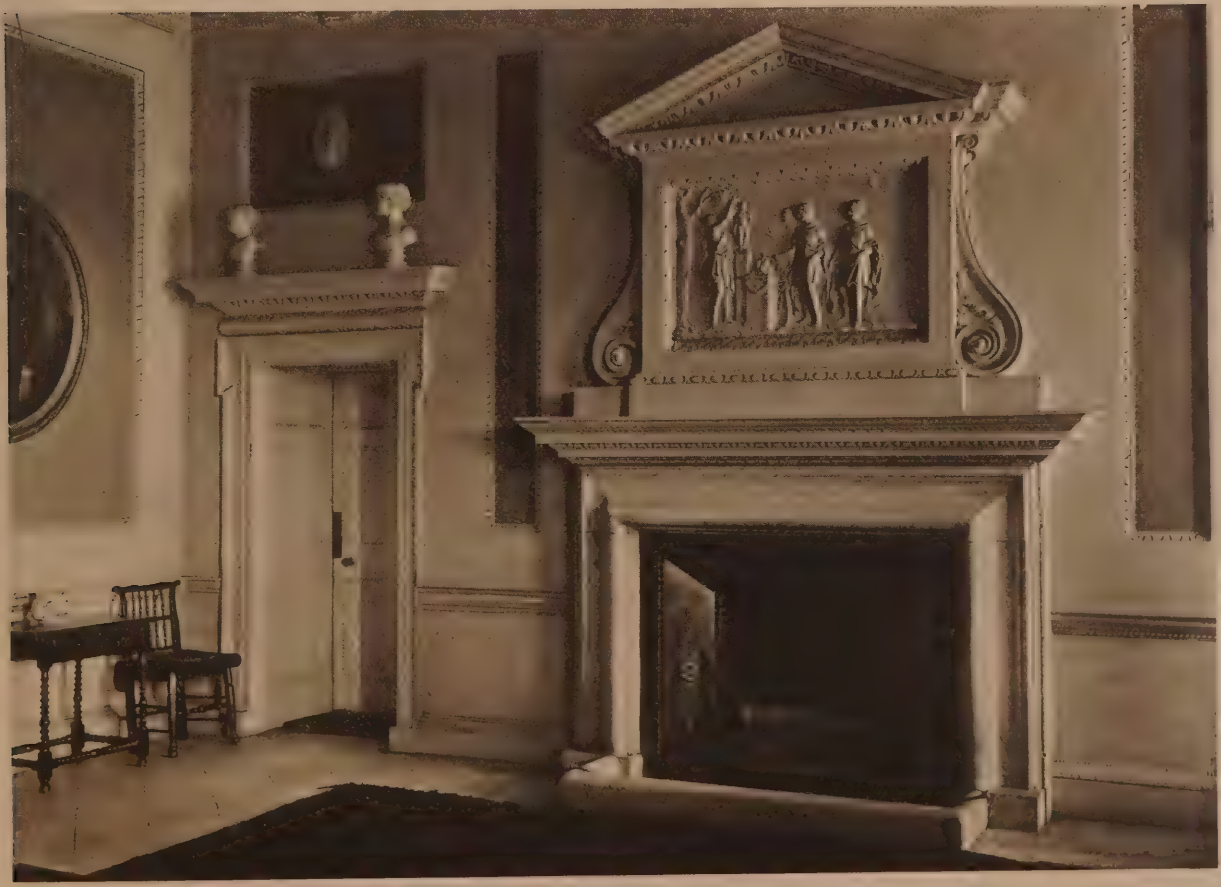
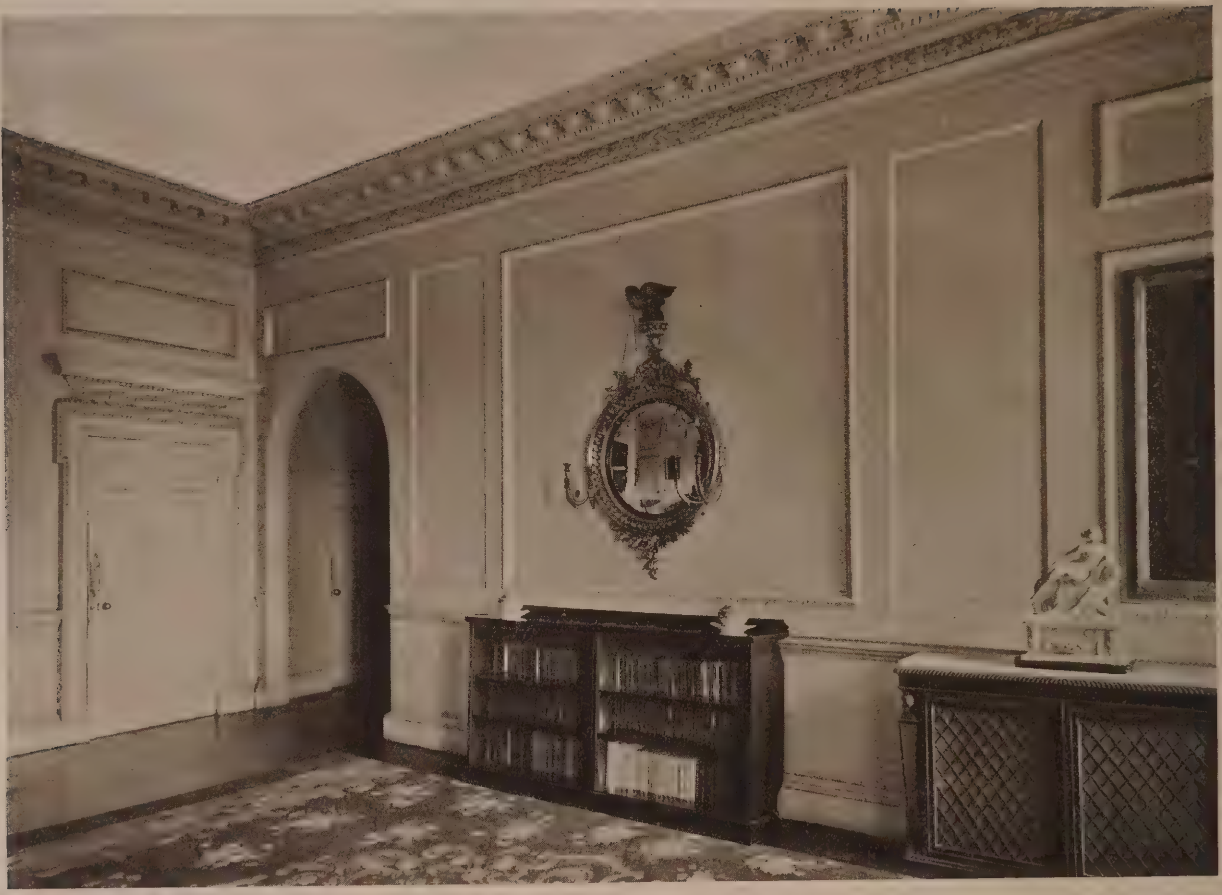
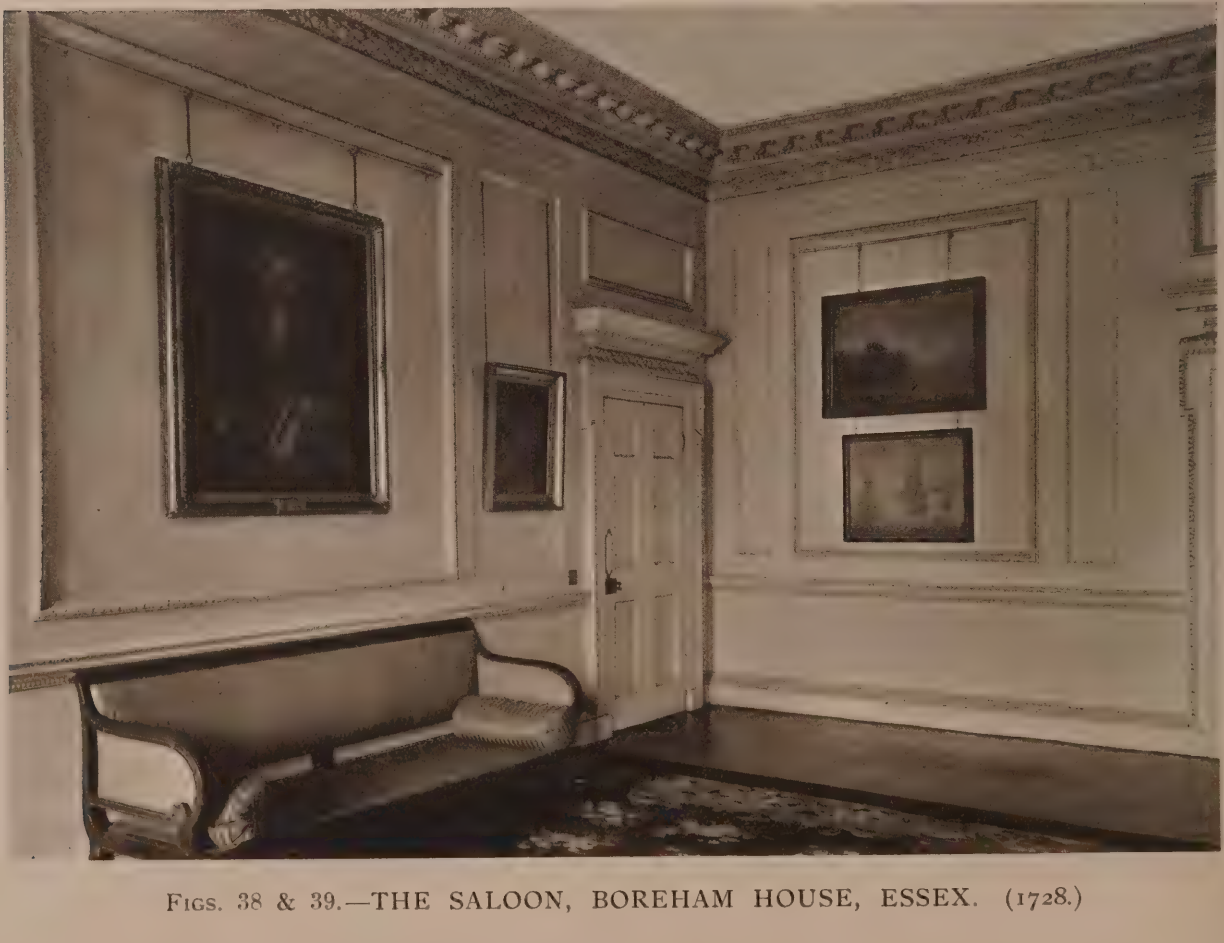


Fig. 37.—THE HALL, BOREHAM HOUSE, ESSEX. (1728.)

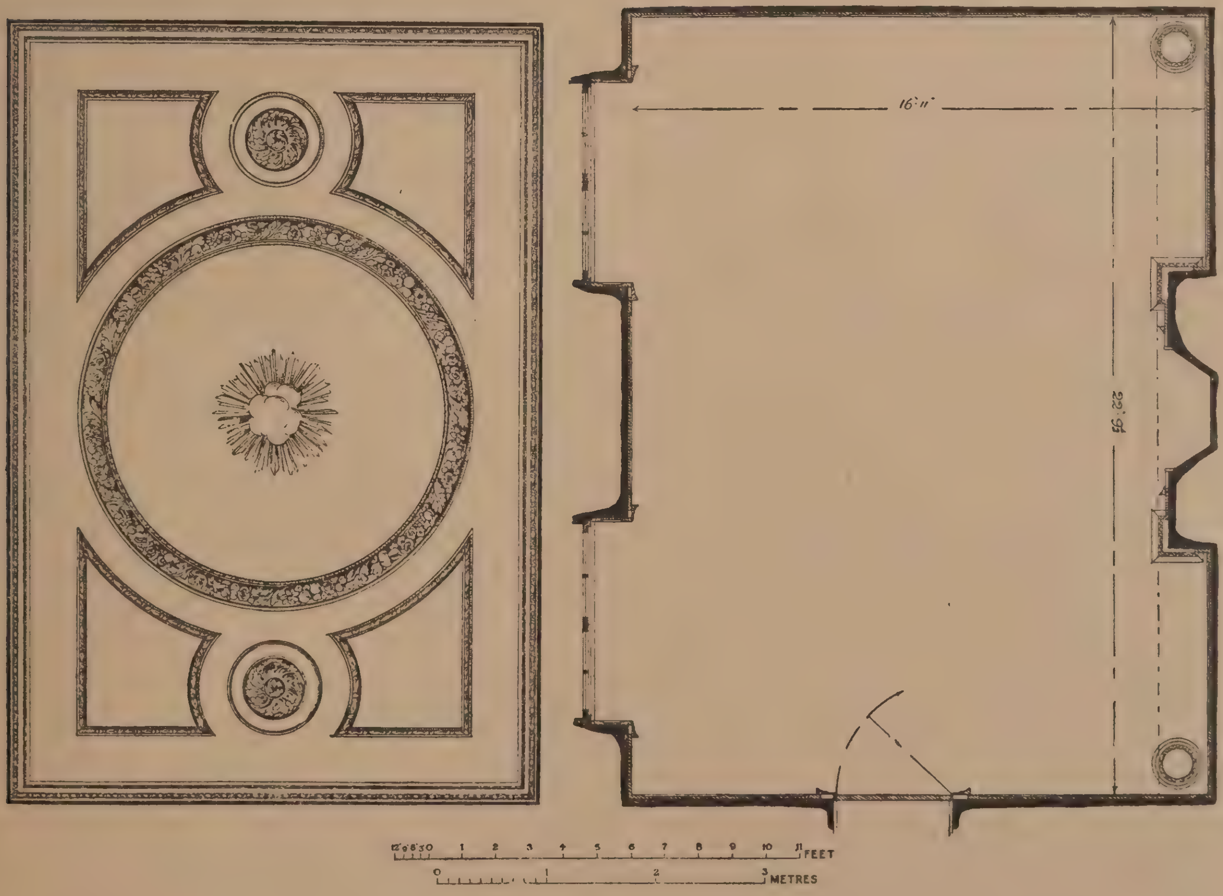




FIGS. 38 & 39.—THE SALOON, BOREHAM HOUSE, ESSEX. (1728.)

## A ROOM FROM A HOUSE IN GROSVENOR SQUARE

A pine-panelled room which was built about 1750 in Grosvenor Square is designed in the earlier manner. The fireplace-flank of the wall is recessed; the entablature, which has a plain wood soffit, is supported by two angle Ionic pilasters and two columns, which are enriched with flutes. The cornice is carved, as is also the dado-rail, and the skirting is moulded. The door lintel is surmounted by a pulvinated frieze, with a carved tablet and enriched cornice. The panels above and below the dado-rail are recessed. (The chimneypiece is not original.) (Figs. 42 and 43.)



FIGS. 40 AND 41.—CEILING AND PLAN OF A ROOM FROM A HOUSE IN GROSVENOR SQUARE, LONDON.

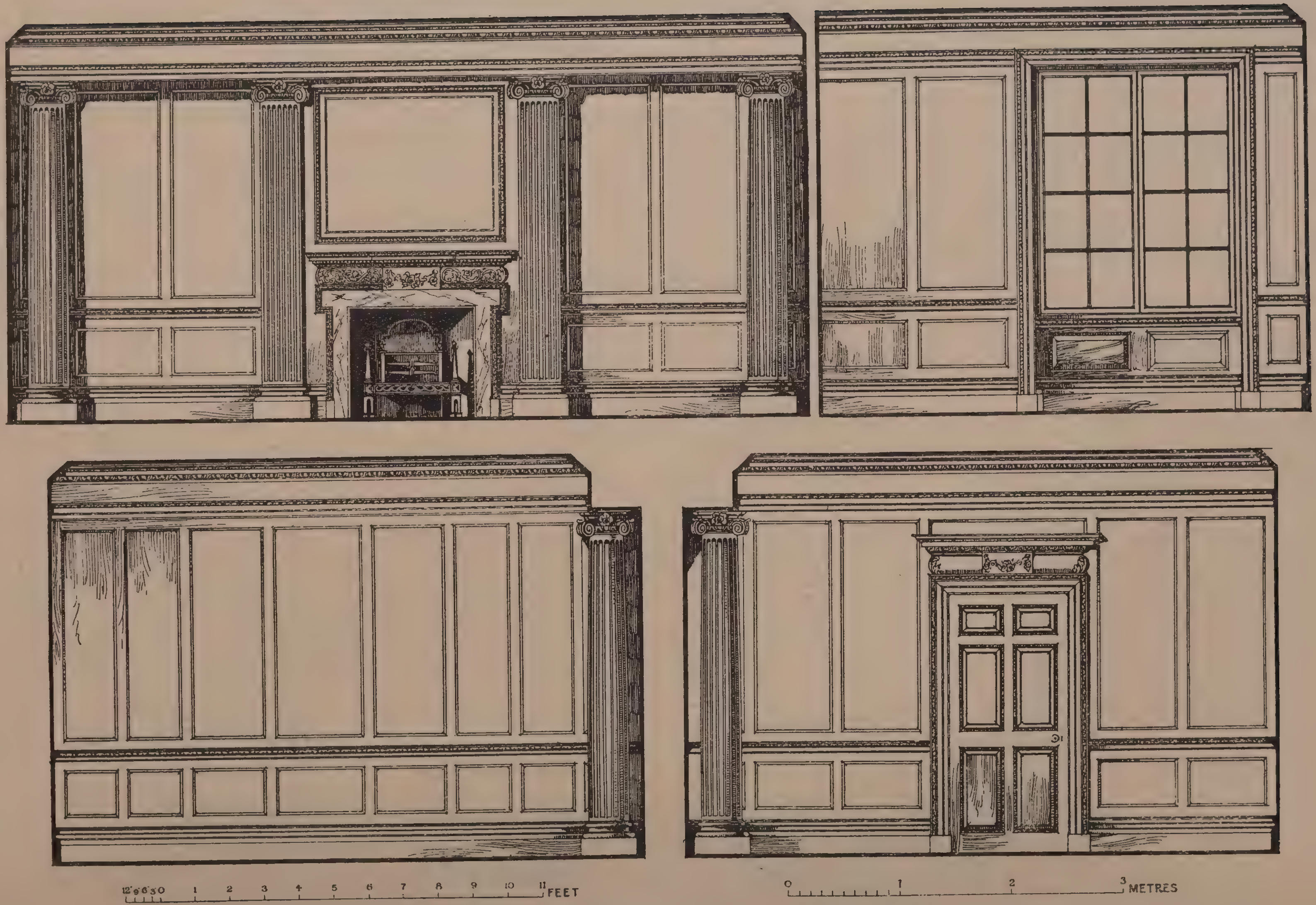

12 9 6 3 0 1 2 3 4 5 6 7 8 9 10 11 FEET
0 1 2 3 METRES

FIG. 42.—PANELLING FROM A HOUSE IN GROSVENOR SQUARE, LONDON.

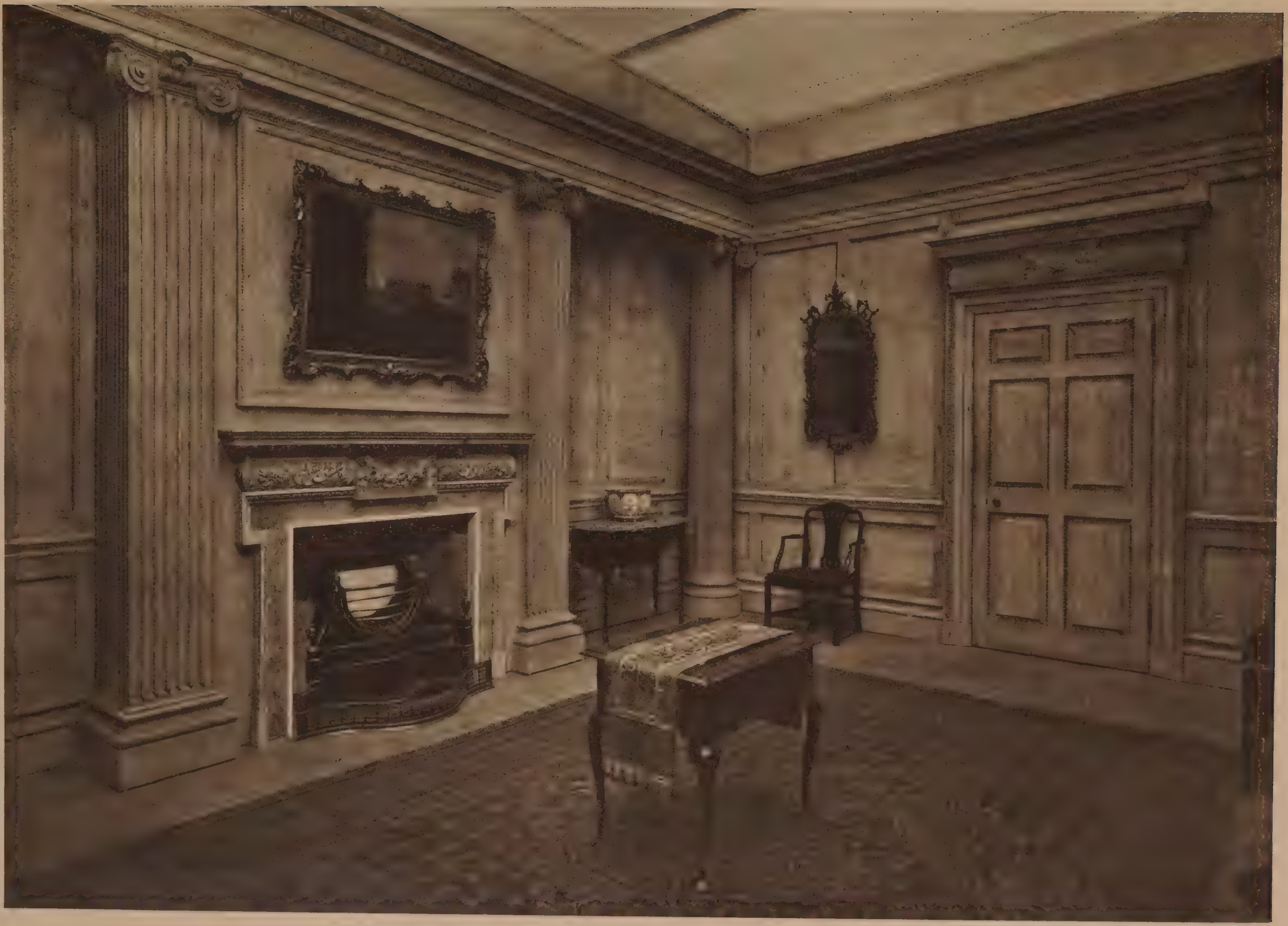
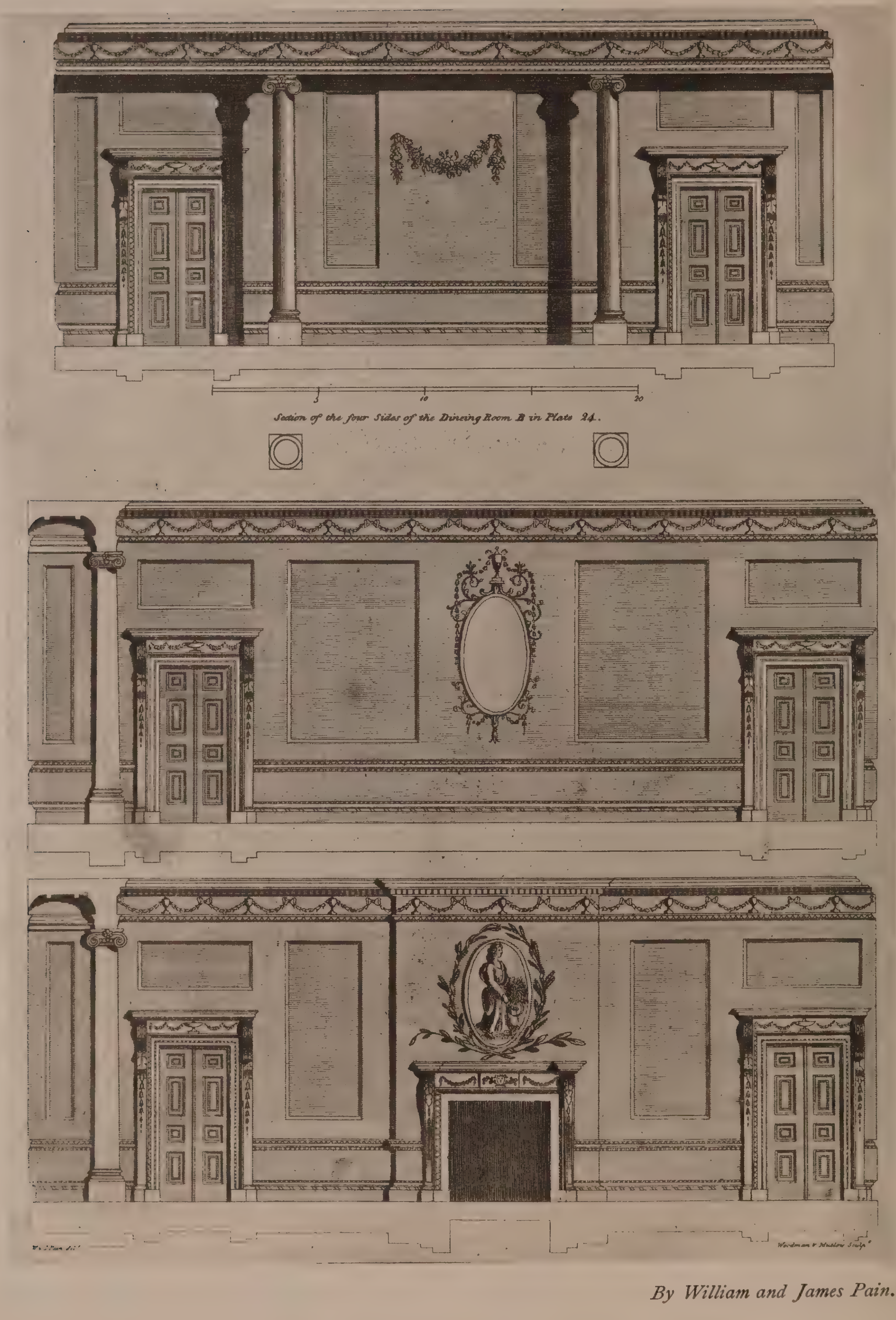


Fig. 43.—PINE-PANELLED ROOM FROM A HOUSE IN GROSVENOR SQUARE, LONDON.


5
10
20
Section of the four Sides of the Dineing Room B in Plate 24.
Woodman & Mutlow Sculp.

*By William and James Pain.*

Figs. 44, 45, & 46.—DESIGNS FOR A ROOM. (1790.)

# IV

# THE CLASSIC REVIVAL

THE CLASSIC REVIVAL
ROBERT ADAM
THE REGENCY
THE GREEK REVIVAL

# IV

# THE CLASSIC REVIVAL

THE interest in classical art was in the late eighteenth century widely spread, and no circumstance, according to Dallaway, had 'tended so much to improve the national style of design and painting as the introduction of so many genuine antiques or correct copies of them.'[1] There was a remarkable movement of pioneer inquiry into everything connected with Greek and Roman antiquity, and its application to contemporary art. Classic art was recognised as 'the standard whereby all things could be adjusted,'[2] and measured; but its monuments were not subjected to exact copyism; they were present to the minds of architects and designers as hints and precedents only. The colouring of Etruscan vases which Sir William Hamilton collected in part for the profit which contemporary artists might reap from them, suggested a new decorative scheme; classic sculpture was adapted and draped by Flaxman for Wedgwood's chimneypiece tablets.

The classic revival in England in the hands of Robert Adam became from its gaiety and seductiveness[3] the prevailing style of the day, which was not only followed by many architects but by the builders. The result was a changed spirit in architecture and the arts depending thereon. Apart from the new forms of ornamental detail, the refinements of design were closely studied; and it is characteristic of this period that Edmund Burke should define it as a principal property of beautiful objects that the line of their parts should be continually varying in direction, but varying by 'a very insensible deviation; it never varies so quickly as to surprise, or by the sharpness of its angle to cause any twitching or convulsion of the optic nerves. Nothing very suddenly varied can be beautiful.' The use of suave forms, such as the segment and ellipse, and of unemphatic transitions from these to rectilinear design, mark the decoration of the classic revival. Ornament by its small scale added to the apparent size of the rooms.

---

[1] *Anecdotes of the Arts of England*, pp. 269–270. 1800.

[2] *English Decoration of the late Eighteenth Century.* Foreword by A. E. Richardson., p. vi.

[3] Mulvany, *Life of Gandon*, p. 267. 1846.

The classic reaction swept aside rococo inventions for detail, largely of classic origin, though under Robert Adam painted and stucco ornament owed a debt to the Italian Renaissance. The result, however, in the hand of Adam and his contemporaries, is coherent and consistent in all its details. Every one of its manifestations wears the same aspect. The work of architect, draughtsman, or carpenter-architect of this period is pervaded by refinement that is not due to the smallness of the scale of the detail. It is, in the highest degree, unemphatic, moderate, or, as it would have been described at the time, 'chaste.' A certain coldness of expression is probably due to the use of cast repetitive ornament in stucco or composition, and to the economy of motif which is characteristic of the period—a favourite design of Angelica Kauffman or Flaxman, and an adaptation of flying female figures from Herculaneum appearing in walls, ceilings, chimneypieces, and firegrates, as well as in Wedgwood's ware.[1] Not only economy of invention but economy of production marks the Adam school of decoration; and 'their wreaths and scrolls of whitening and glue' have been treated a little contemptuously in spite of the fact that this material has stood the test of time. It was easy to describe Adam's work as filigree and fan-painting, or 'frippery and confectionery,' in words that recall the art of the goldsmith and the pastrycook, and to compare it with the more solid and monumental work of his predecessors, and MacPacke speaks of pilasters rivalling the substance and ornaments of figured ribbons, and the 'rampant foliage of antiquity' giving place to 'the exquisite prettiness of casts from the cabinet, the medal case, or the seal-engraver's show-glass.'[2]

George III., an admirer of the 'old school'—the Palladian—was not sympathetic to the new style, and maintained that the Adams and Wyatt had introduced 'too much of neatness and prettiness.'[3] In the search for greater gaiety, the ornament was executed with very little relief, and produced no effect of light and shade, and little contrast, except when colour washes were used to distinguish it from the ground; and ornament in relief gave way in the later years of the century to painted decoration. There is a tendency at this period to vary the size and plan of the rooms, and circular and elliptical formations frequently entered into the scheme; and, even in rectangular rooms, an alcove or arched recess which received a specially enriched decoration, was often contrived for statuary or for stationary furniture. Recesses, according to a writer of the late eighteenth century, 'are certainly useful and proper for the the reception of capital pieces of furniture, and their gracefulness is an additional motive for their being introduced.'[1] The rounding-off of angles, a device of Thomas Leverton, is shown in the several rooms in Bedford Square (Fig. 166A). The curvature of the window-side of rooms was, owing to the prevalence in the late eighteenth century of bow-windows,[2] often repeated at the opposite end (Figs. 49 and 50). The proportion of rooms were still carefully considered, and walls were not crowded with pictures. George Selywn, writing of the Great Hall of Queensberry Villa in 1786, regrets that it is hung with Vandyke's pictures. 'I wish, he adds, that there had been another room or gallery for them, that the hall might have been without any other ornament but its own proportions.'[3] The delicate colours used on stuccoed walls of the late eighteenth century, pea-green, lilac, dove, straw colour and light blue, reflected contemporary French taste; and it was not unknown for architects to remove the oak wainscot of older houses, and to finish the walls with stucco. 'All strong and vivid tints must be sparingly used,' we are told by a contemporary.[4]

---

[1] See for example Flaxman's Calliope, modelled by him in 1775, which appears in Wedgwood's ware, and the balustrade of the staircase at Heveningham.

[2] Οικιδια, p. 74.

[3] *Farington's Diary*, January 16th, 1800.

The style of which Robert Adam was the greatest exponent remained unchallenged until the last decade of the eighteenth century and the war with France in 1793. The letters of Tatham to Holland from Rome are expressive of a dissatisfaction with the brothers Adam,[5] 'the children of the arabesque' and of the new interest in Greek architecture which, he learns in 1795, is gaining ground in England.[6]

The latest classic revival was applied to decoration with some distinction by Sir John Soane and by Thomas Hope of Deepdene. The latter owed a great deal to the influence of the French architects, Percier and Fontaine, who, on finding no opening for an architectural career in 1792, took up decorative design in the neo-classic style, Fontaine in London, Percier in Paris. That this revival was a novelty in 1804 we see by an entry in *Farington's Diary*, in which he mentions that Dance thought Hope's house in London 'better than he expected, and that by the singularity of it good might be done, as it might contribute to emancipate the public taste from that rigid adherence to a certain style of architecture and of finishing, and unshackle the artists.'[1] The work of Soane, who began to practise in 1780, is very distinctive, and exhibits in his later years a frequent use of groined and vaulted ceilings, and a peculiar linear decoration, consisting of key patterns, reedings, and incised line patterns, as in the rooms and offices in the Bank of England.

---

[1] Οικιδια, p. 86.

[2] 'A house thus built makes a great figure in the eye of the country people, and renders, as they think, the house very cheerful' (*Convenient and Ornamental Architecture*, p. 6. 1785).

[3] E. S. Roscoe and H. Clergue, *Letters and Life of George Selvwn*, 1899, p. 232.

[4] Οικιδια, p. 78.

[5] 'The late Messrs. Adams were the children of arabesque, yet I do not scarcely recollect one instance in which they successfully employed it.' (Letter by C. H. Tatham, 4th April, 1796. MSS. in the Victoria and Albert Museum.)

[6] *Ibid.* 1795.

The tendency of the early nineteenth century, guided by a generation of architects whose views were raised or perhaps narrowed by a close study of the remote past, was to become more scholastic. It was considered meritorious to copy details from classic examples, and like the painter, David, to 'go back to raw antiquity.' At Shaw Hill in Lancashire, improved in 1807, a writer of the nineteenth century admires the lodge, which 'presents a beautiful specimen of the adaptation of Greek architecture to modern domestic purposes. The details are faithfully rendered from the most chaste and beautiful specimen of Hellenic art, the little Ionic temple on the banks of the Ilissus.'[2] It is surprising how often the negative adjective 'chaste' is applied by contemporary literature to the art of the period. The delayed Greek revival of the early nineteenth century resulted in a narrowing down of ornamental detail. In great houses no building was complete without a Doric portico (sometimes two, as in the Grange at Alresford), which 'add immensely to the expense of such a building, without in the smallest degree increasing its comfort or convenience,'[3] but they actually darken the windows; terraces and shop-fronts thought they had attained the acme of elegance when either a wooden or plaster caricature suggested the classical taste of the builder. In small houses there is often a pediment decorated with Greek antefixes and pedimented doorway treated with incised lines. It was, indeed, a period in which the small and compact house, 'convenience within a small compass,' was the aim of the architect, who followed, as far as possible, the design of the Greek temple, which 'in its compactness and completeness is expressive of the principles of abridgment and selection which are among the chief characteristics of Hellenistic architecture.'[4] The interior decoration closely corresponded. In Pocock's *Modern Finishings for Rooms*, which illustrates plans and sections of all the principal rooms of a house, with suitable ornaments and enrichments and mouldings, 'according to the light and elegant taste of the present day in the decoration of houses,' Greek detail is applied in a consistent fashion. In the chimneypieces and architraves of the door and window, which are panelled, reeded, or occasionally incised with frets or other linear ornaments, the only relief is a turned patera or lion's mask at the angles (Figs. 55 and 56).

---

[1] *Farington's Diary*, 31st March, 1804.

[2] Twycross, *Mansions*, Vol. I. (1847–50), p. 50.

[3] Fergusson's *History of Modern Architecture*, p. 299.

[4] A. E. Richardson, *Monumental Architecture*, p. 2.

The preference at this period was for stronger colouring and metallic effects. In the front parlour of Pitzhanger Manor, Ealing, completed by Soane in 1802, the female caryatids are described as bronzed, while the winged victories in the spandrels of the dome were originally coloured silver bronze; the skirting, porphyry.[1]

In adopting this unprecedented copyist manner traditional design was not unshackled, but finally and fatally impaired. The designers of the day were not aware of the saying of the Chinese artist, that 'excellence does not consist in multiplicity of detail, nor in bare simplicity.' Invention was at a discount; cabinet-makers and designers maintained that they were giving their public only the purest ancient ornament, 'accommodated to the purposes of modern embellishment,'[2] and were afraid to stray from this 'chaste and pleasing' precedent. Instead of the 'arabesque style'—'an infinite expense to the purse of the employer'[3]—Tatham proposes copies of original existing models of antiquity. So limited was the repertory that the balance between decoration and furniture and other appointments inclined towards the latter, and walls were treated as the backgrounds to over-rich display of drapery and movable furniture. In a house of the Regency period the 'rigid architectural discipline of the age'[4] shows little of architectural interest but the delicate treatment of the mouldings.

[1] Soane's *Plans*, etc. (coloured copy in the British Museum).

[2] George Smith: *A Collection of Ornamental Designs after the Antique*, p. 2.

[3] Letter to Holland, 4th April, 1796.

[4] Richardson and Gill, *London Houses*, p. 47.

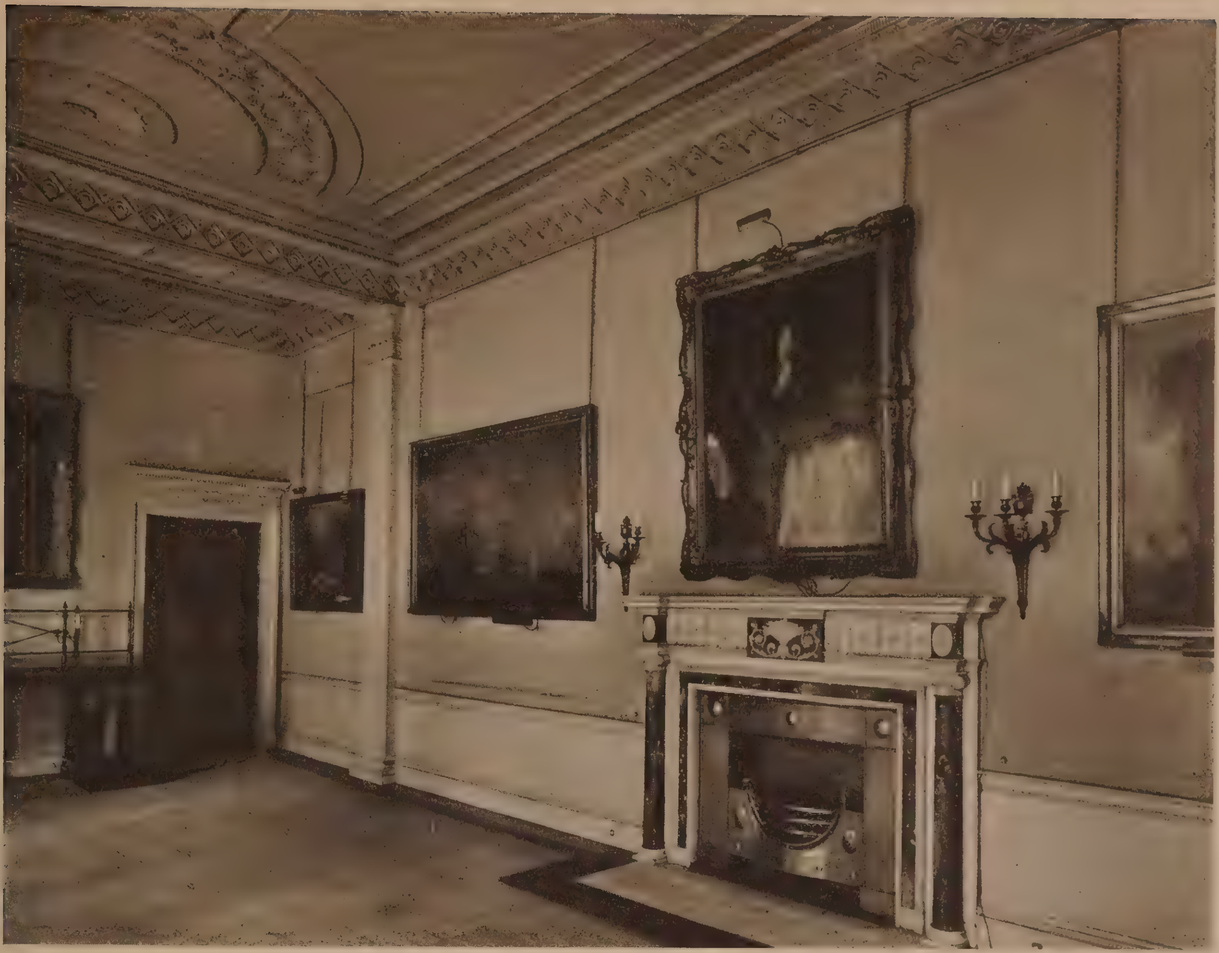


Fig. 47.—THE DINING-ROOM, *By Robert Adam.*
CHANDOS HOUSE, CHANDOS STREET, LONDON. (*Circa* 1771.)

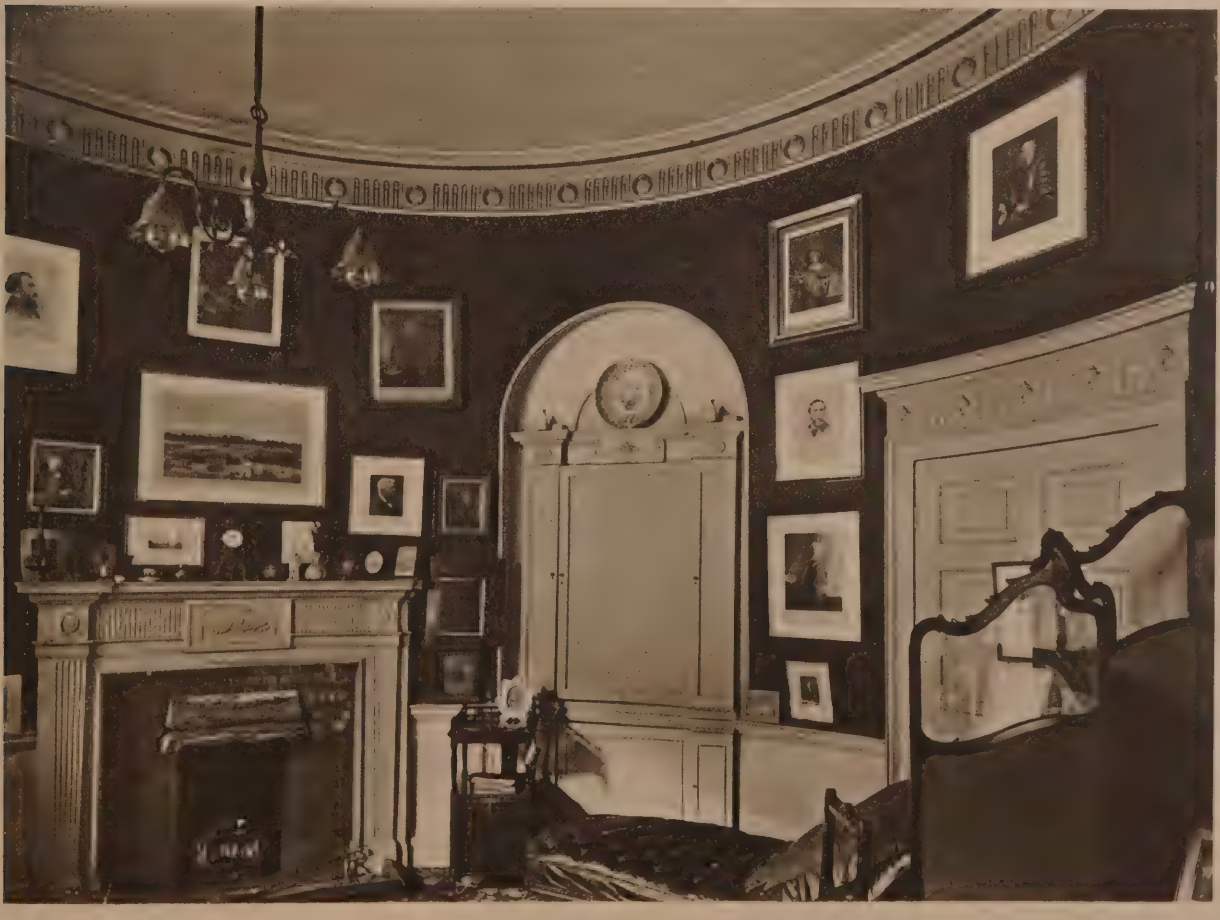


Fig. 48.—No. 25 PORTLAND PLACE, LONDON. *By Robert Adam.*
(*Circa* 1775.)

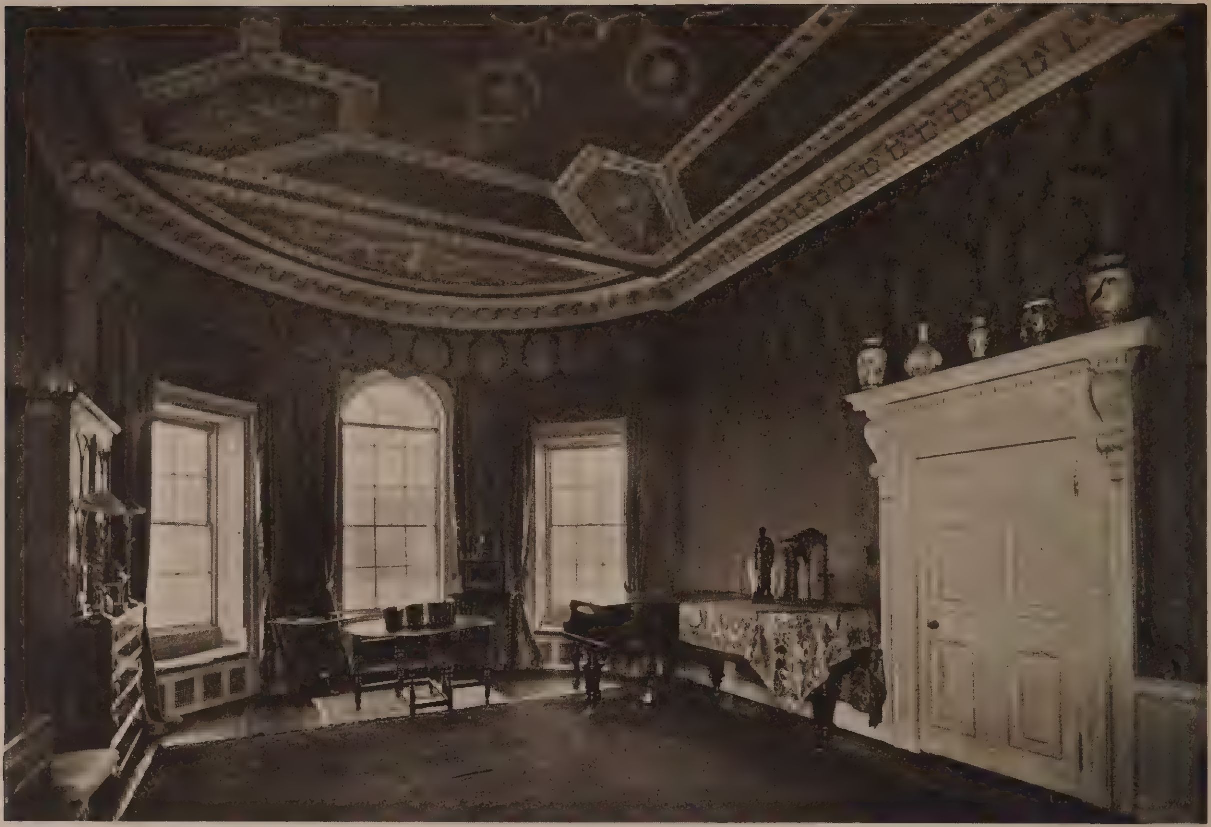


Fig. 49.—THE MORNING ROOM, *By Robert Adam.*
ST. PAUL'S, WALDENBURY, HERTFORDSHIRE. (*Circa* 1767.)

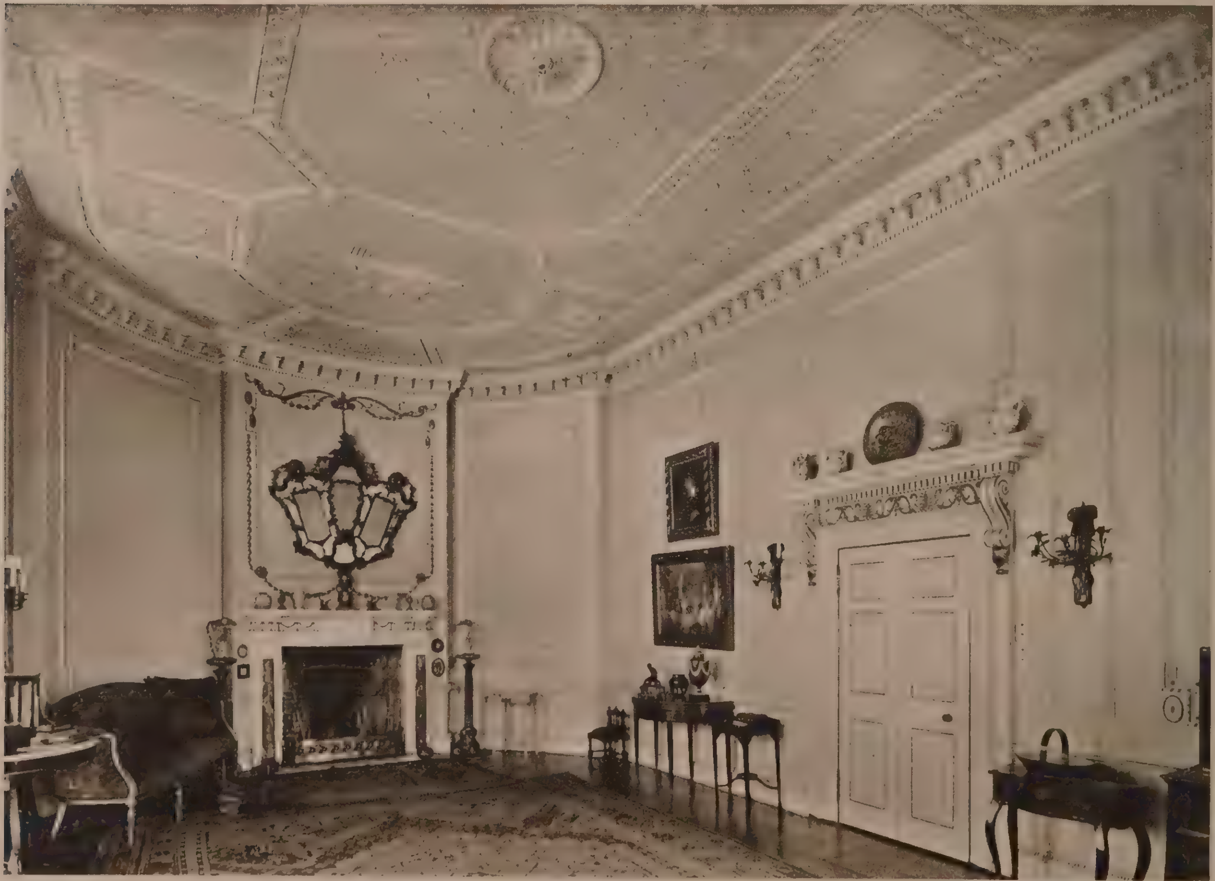
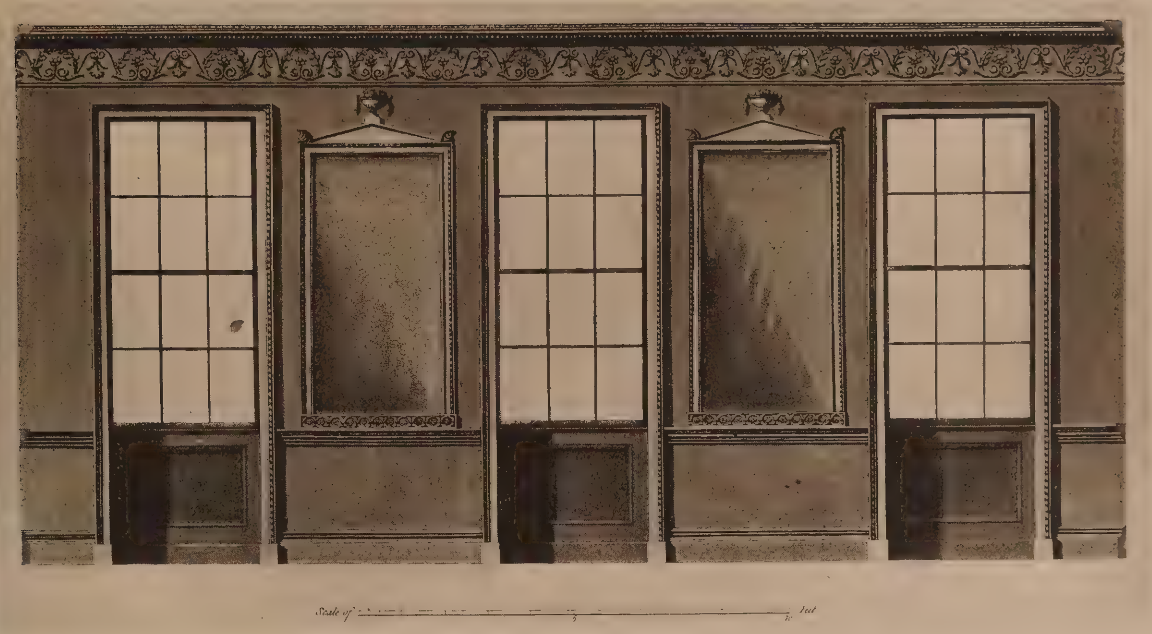
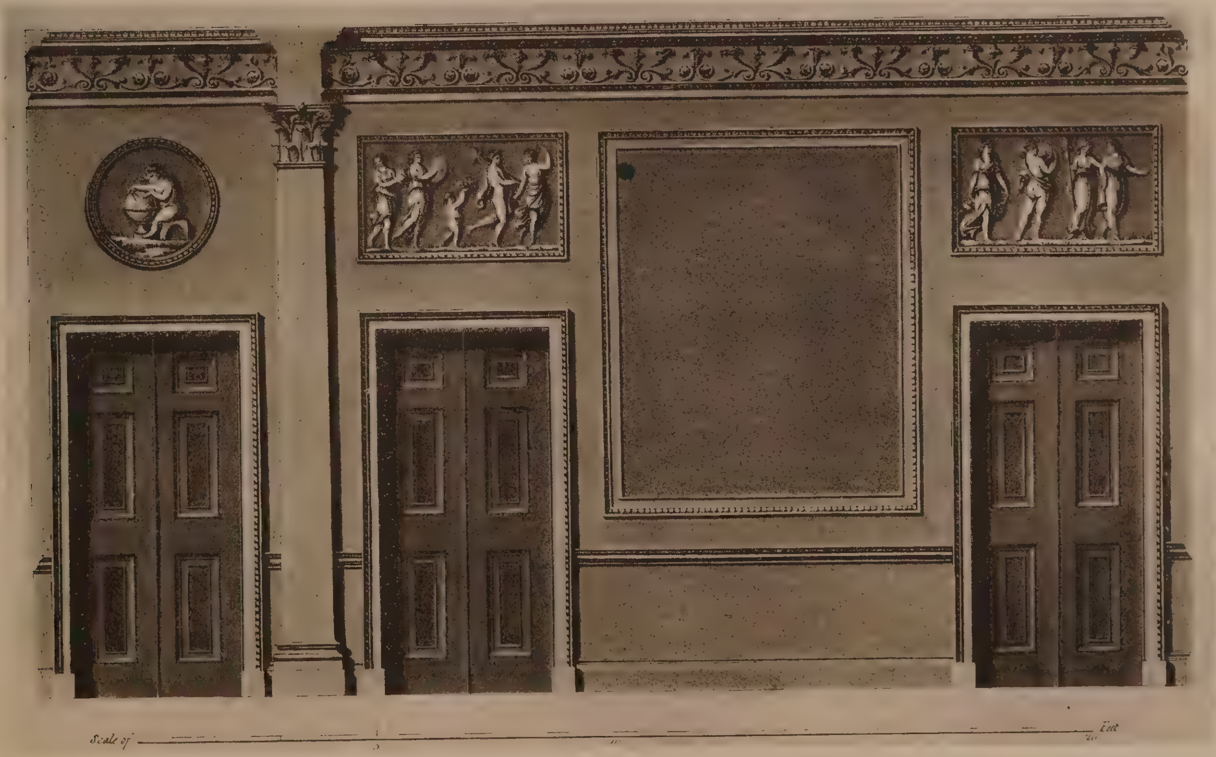


Fig. 50.—THE DRAWING-ROOM, ST. PAUL'S, WALDENBURY.
(*Circa* 1767.)


Scale of
Feet


Scale of
Feet

*By George Richardson.*

Figs. 51 & 52.—DESIGNS FOR THE SIDES OF DRAWING-ROOMS.
(*Circa* 1790.)

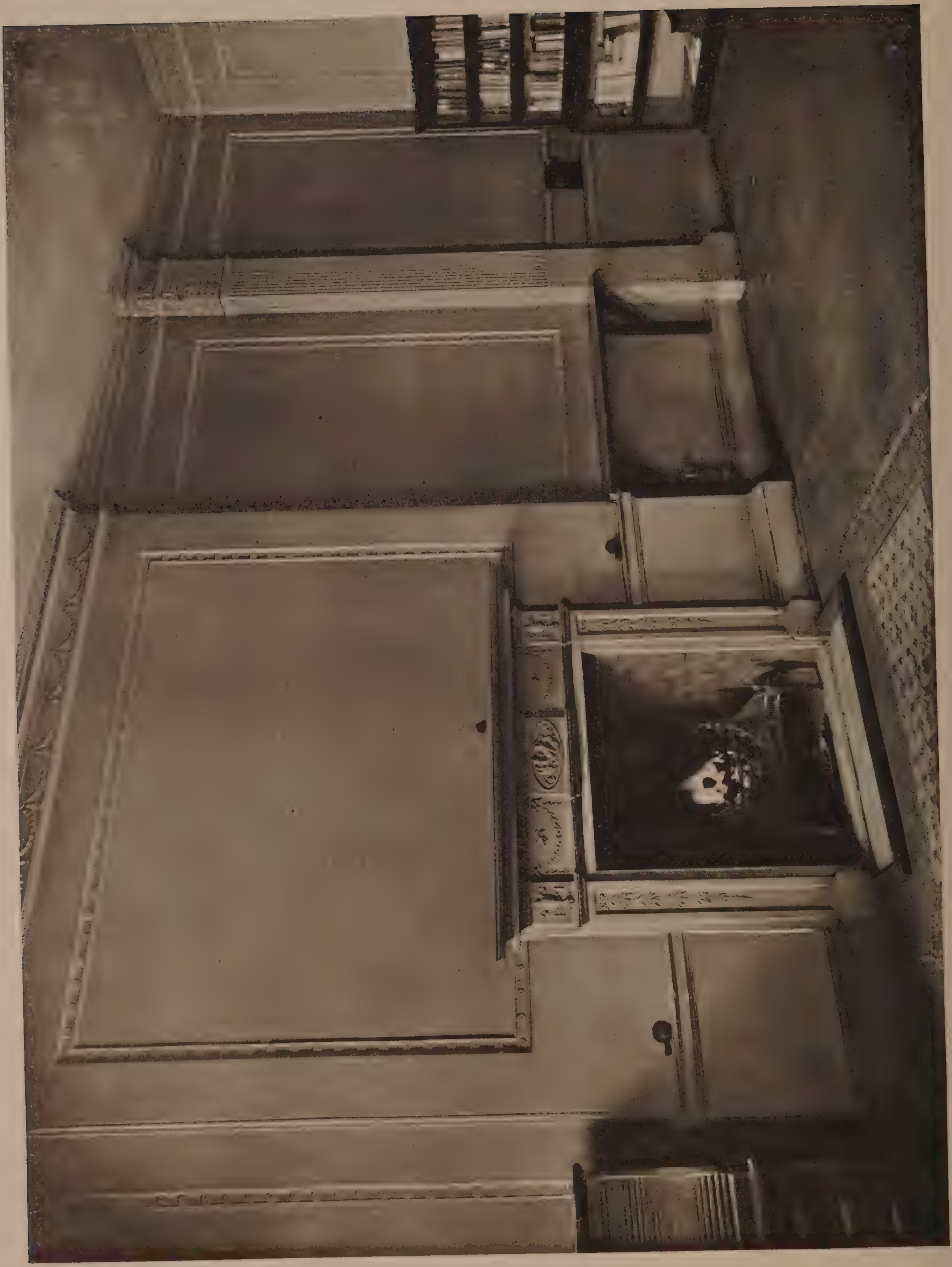


Fig. 53.—THE GROUND-FLOOR FRONT, 43 BEDFORD SQUARE, LONDON.

*By Thomas Leverton.*

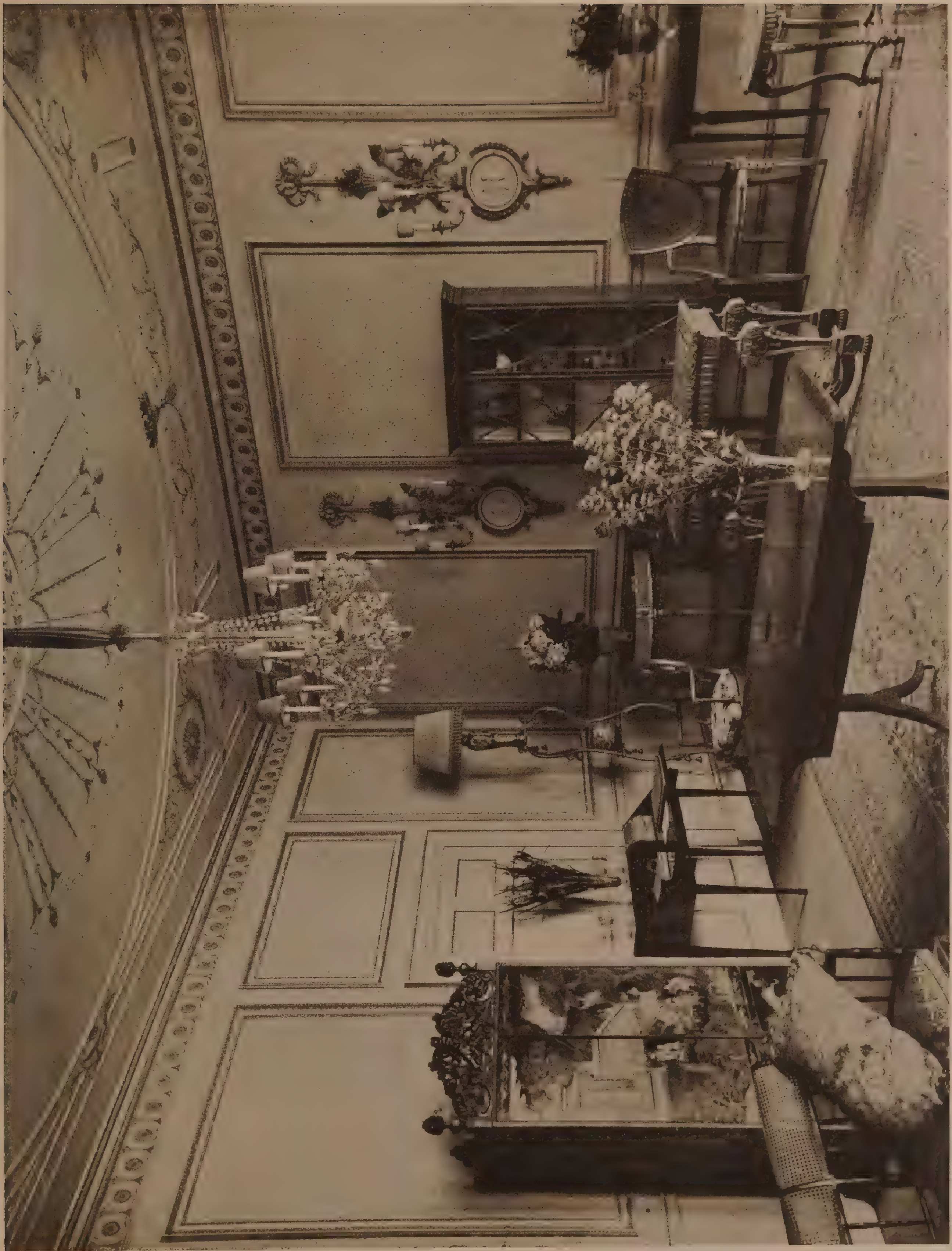


Fig. 54.—FIRST-FLOOR ROOM, 32 SOHO SQUARE, LONDON.

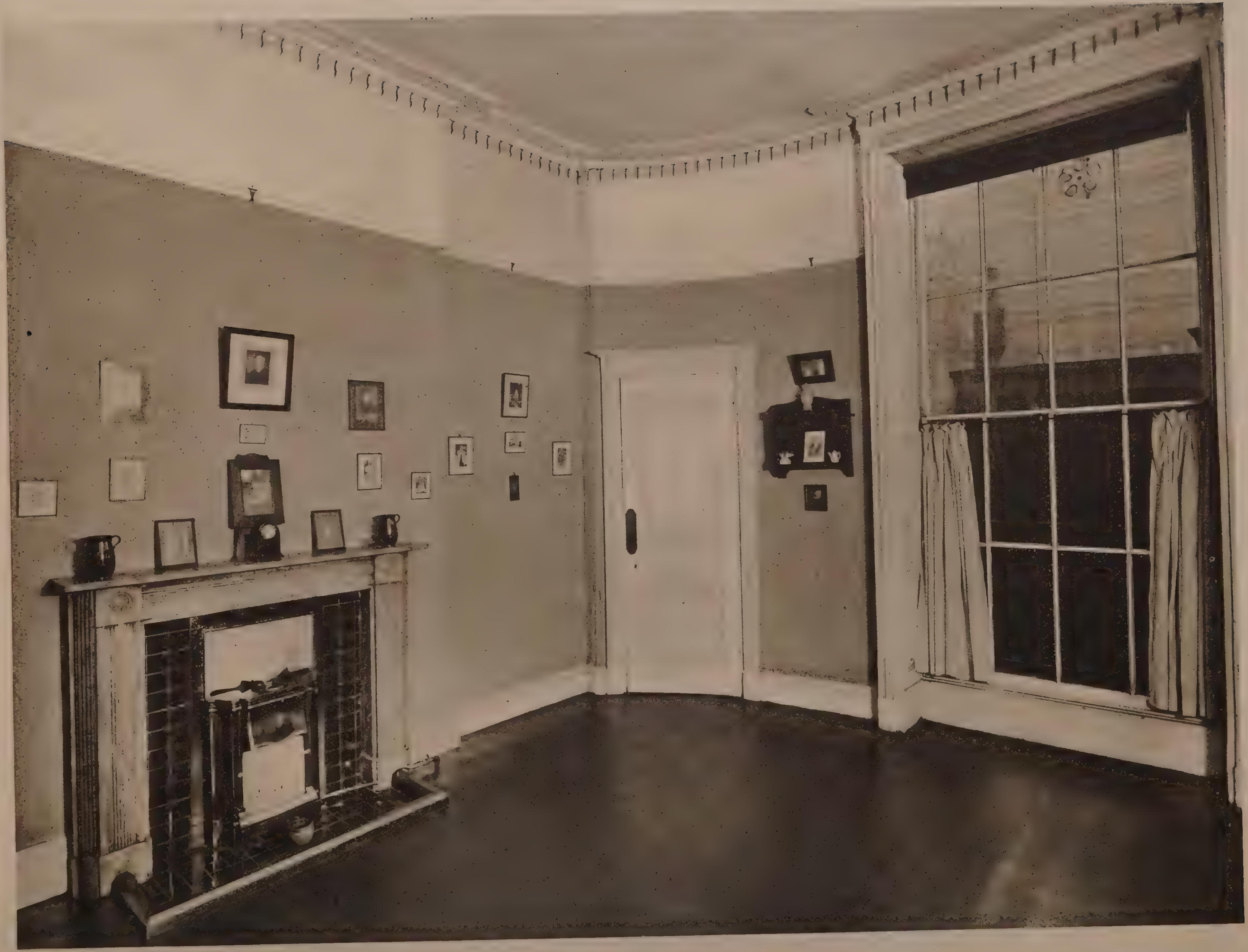


Fig. 55.—A ROOM IN MECKLENBURGH SQUARE, LONDON.
(Early XIXth Century.)

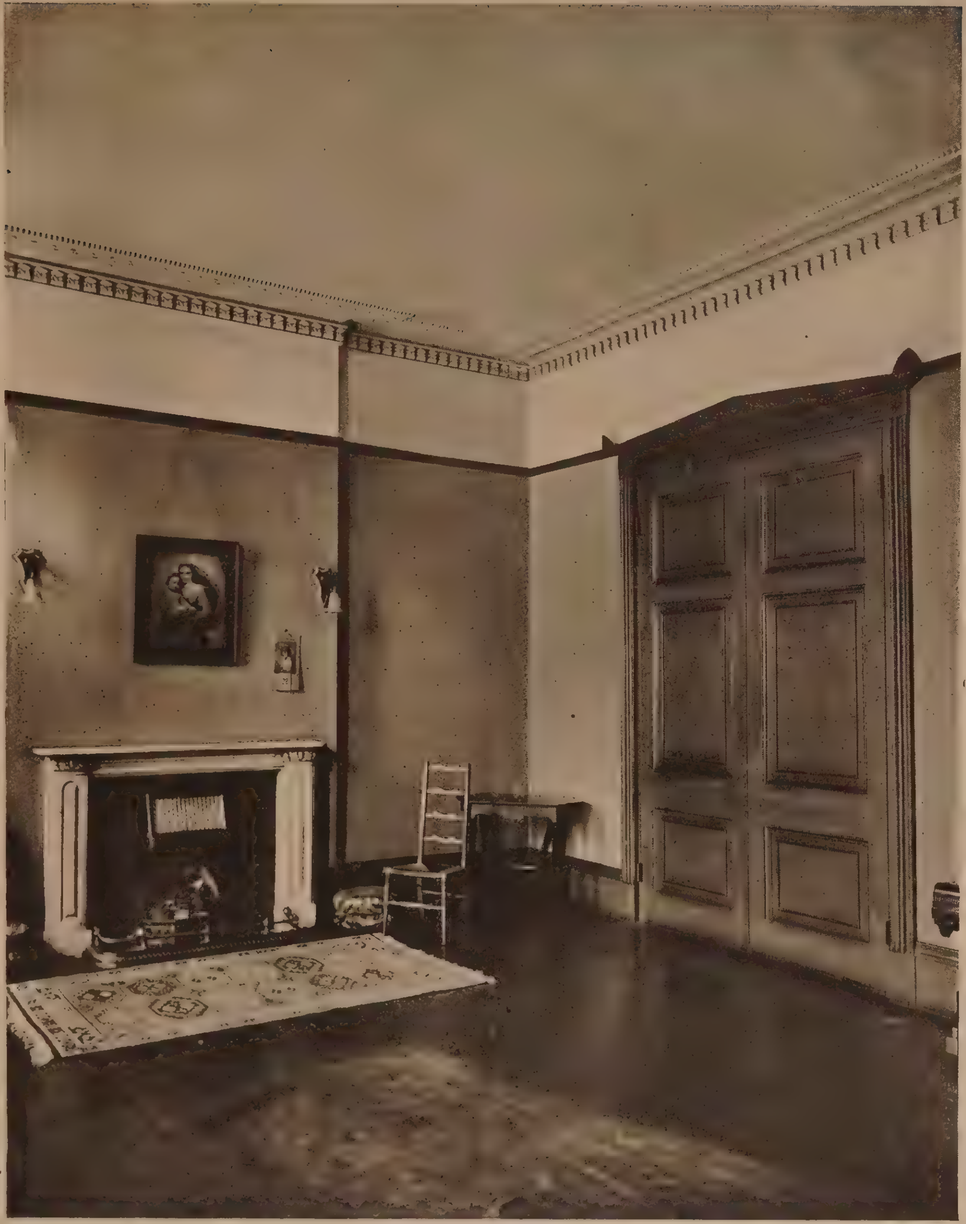


Fig. 56.—THE FIRST-FLOOR ROOM, 25 MECKLENBURGH SQUARE.
(Early XIXth Century.)

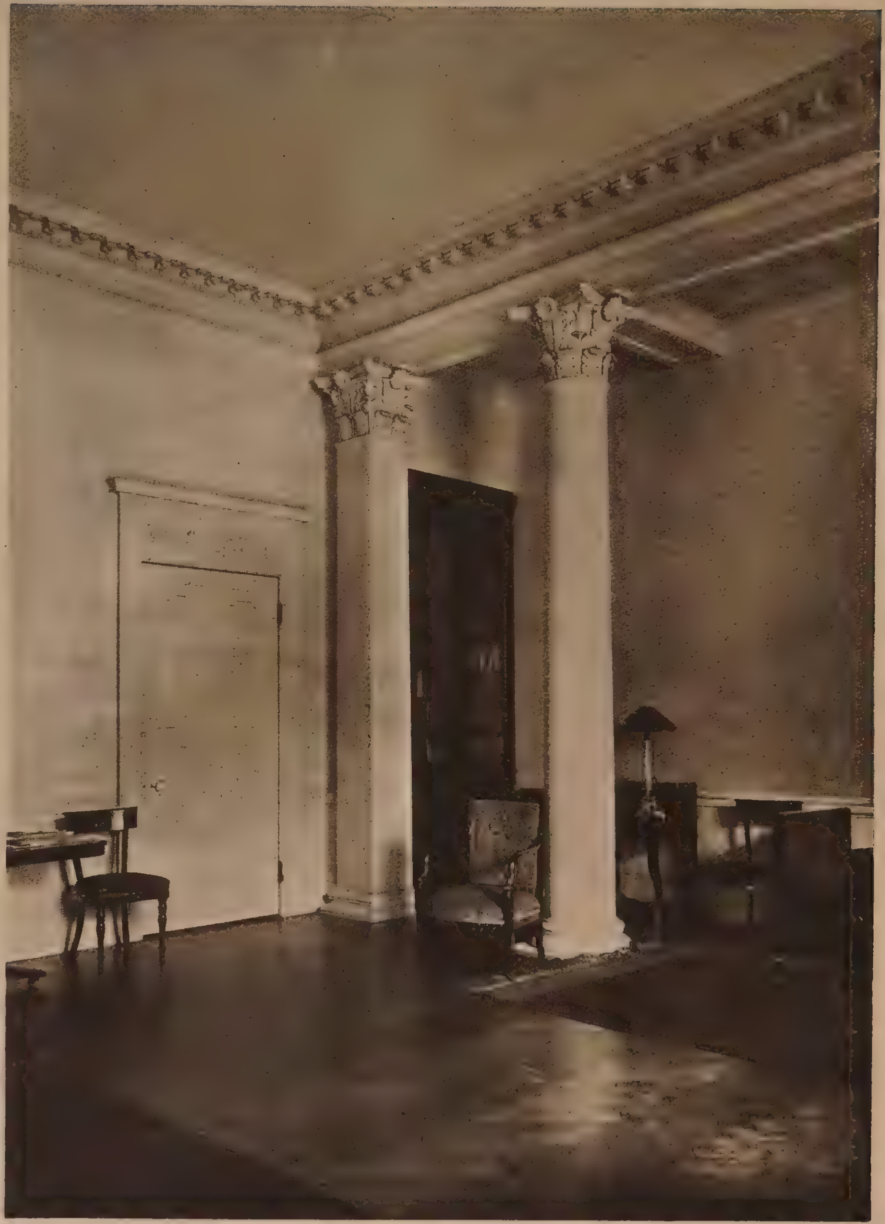


Fig. 57.—THE DRAWING-ROOM, 15 BELGRAVE SQUARE, LONDON. (*Circa* 1825.)

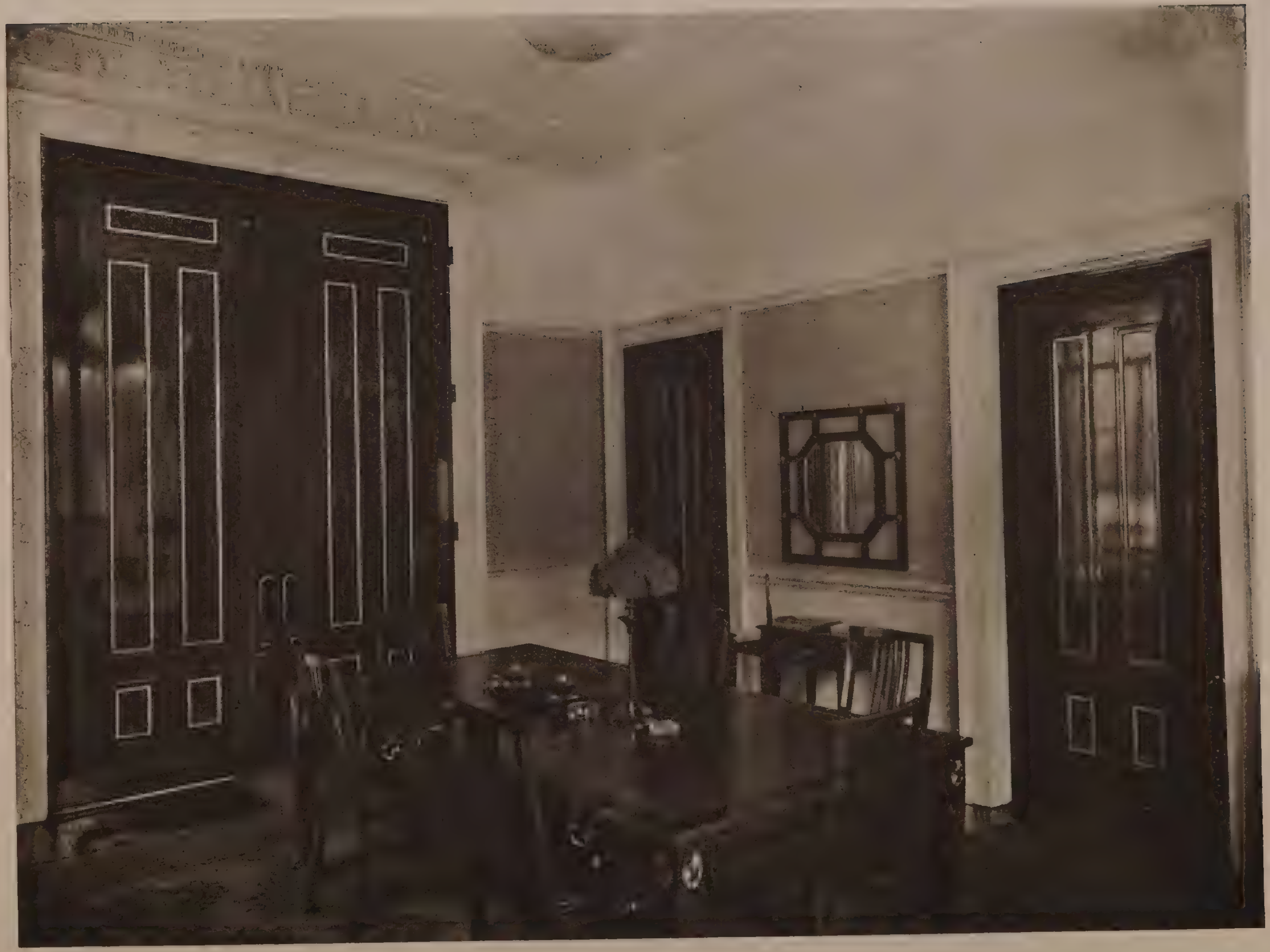


Fig. 58.—WOBURN LODGE, WOBURN PLACE, LONDON. *Inwood & Sons.*

(1822.)

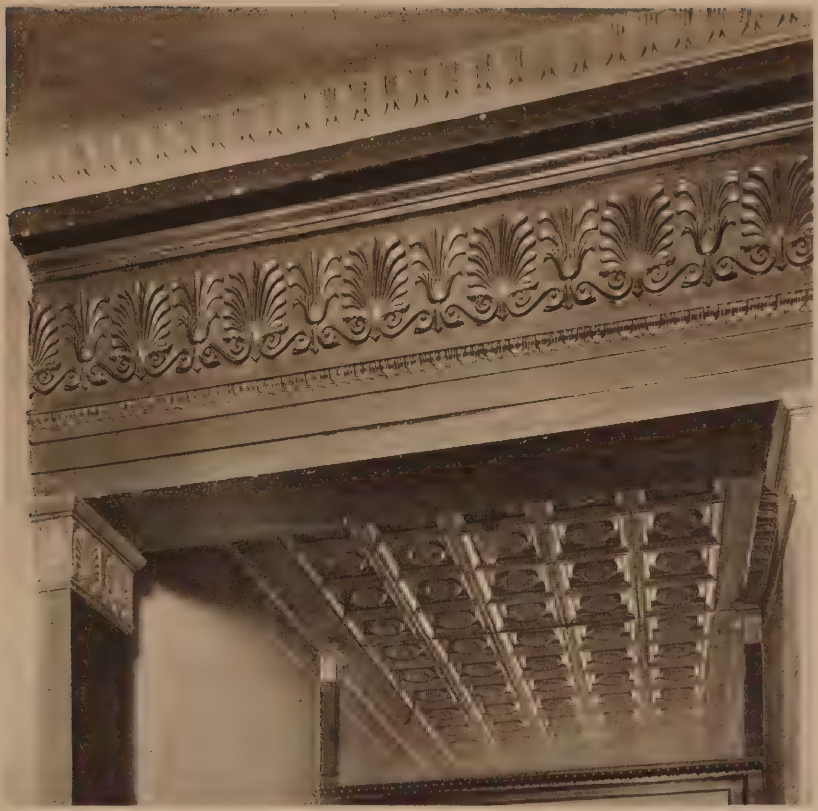


FIG. 59.—CORNICE AND CEILING ORNAMENT IN THE DINING-ROOM, 4 GORDON SQUARE, LONDON.

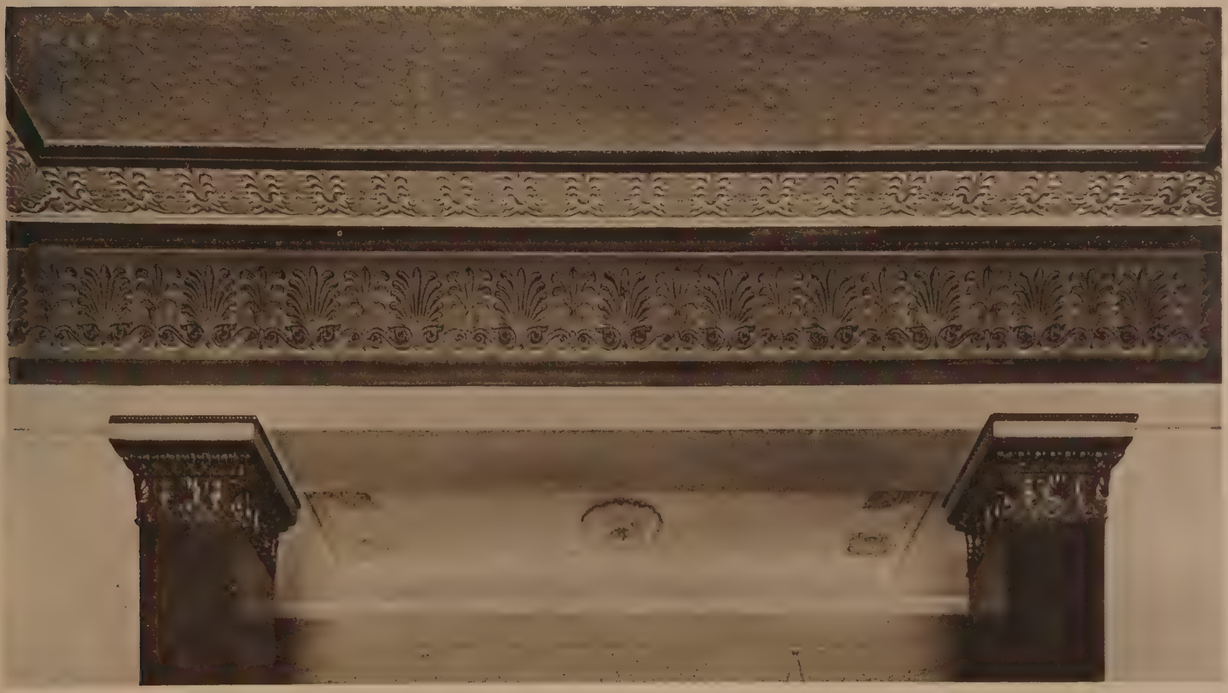


FIG. 60.—THE HALL, 4 GORDON SQUARE, LONDON.
(Early XIXth Century.)

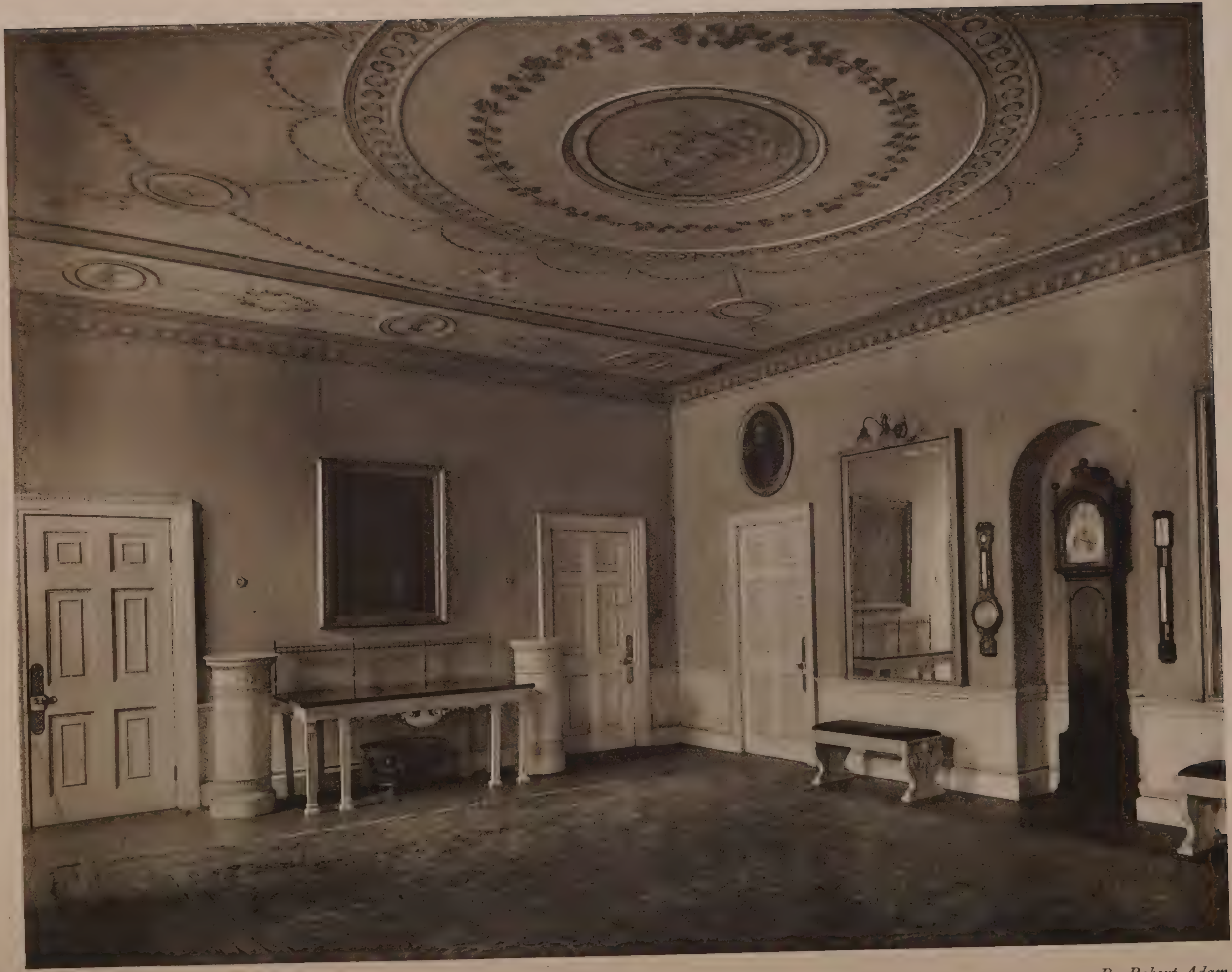


FIG. 61.—THE HALL, KENWOOD, HAMPSTEAD. (*Circa* 1767.)

*By Robert Adam.*

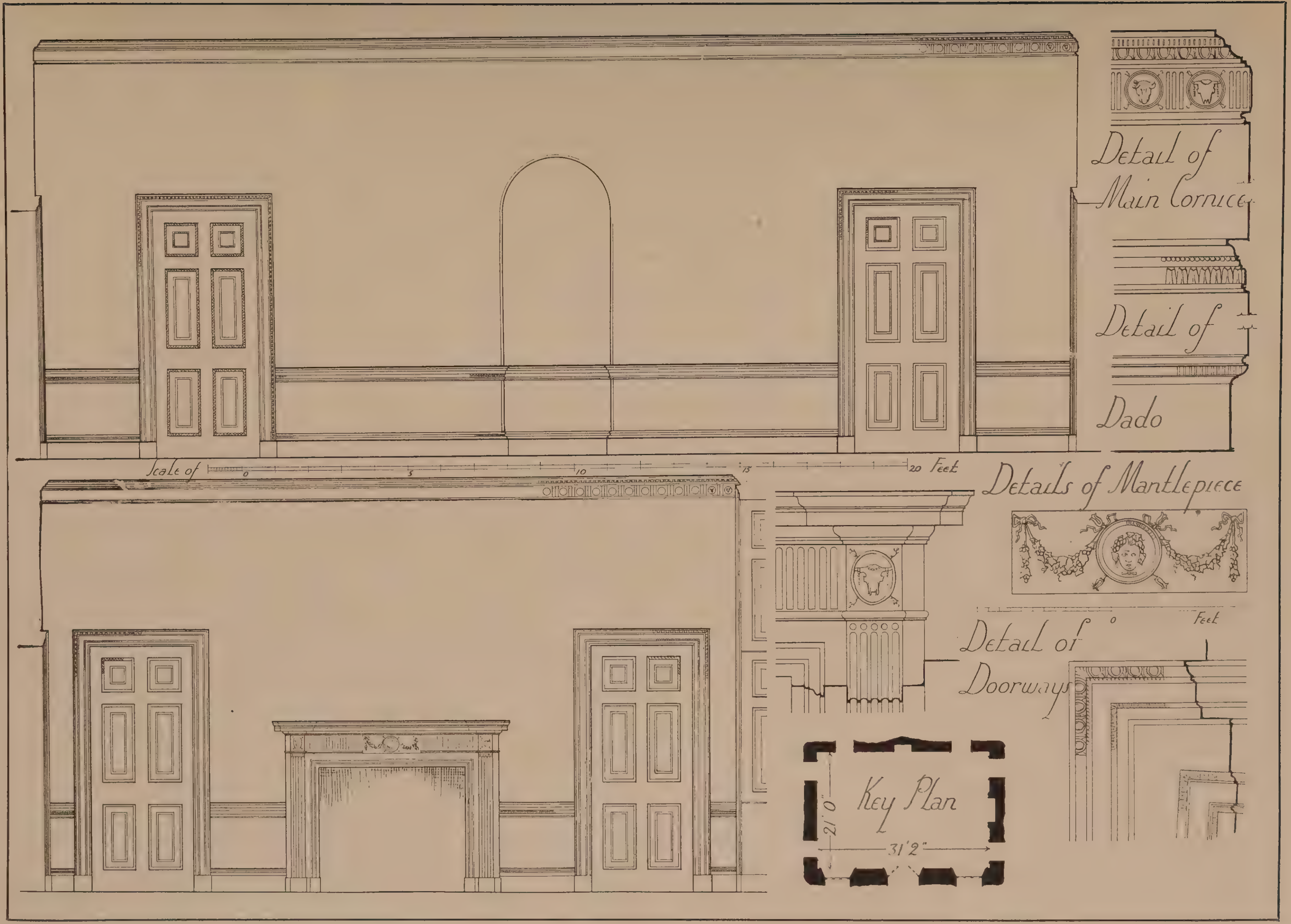

Detail of
Main Cornice
Detail of
Dado
Scale of
0
5
10
15
20 Feet
Details of Mantlepiece
Feet
0
Detail of
Doorways
Key Plan
21' 0"
31' 2"

FIG. 62.—THE ENTRANCE HALL, KENWOOD.

*The Hon. H. Pakington, del.*

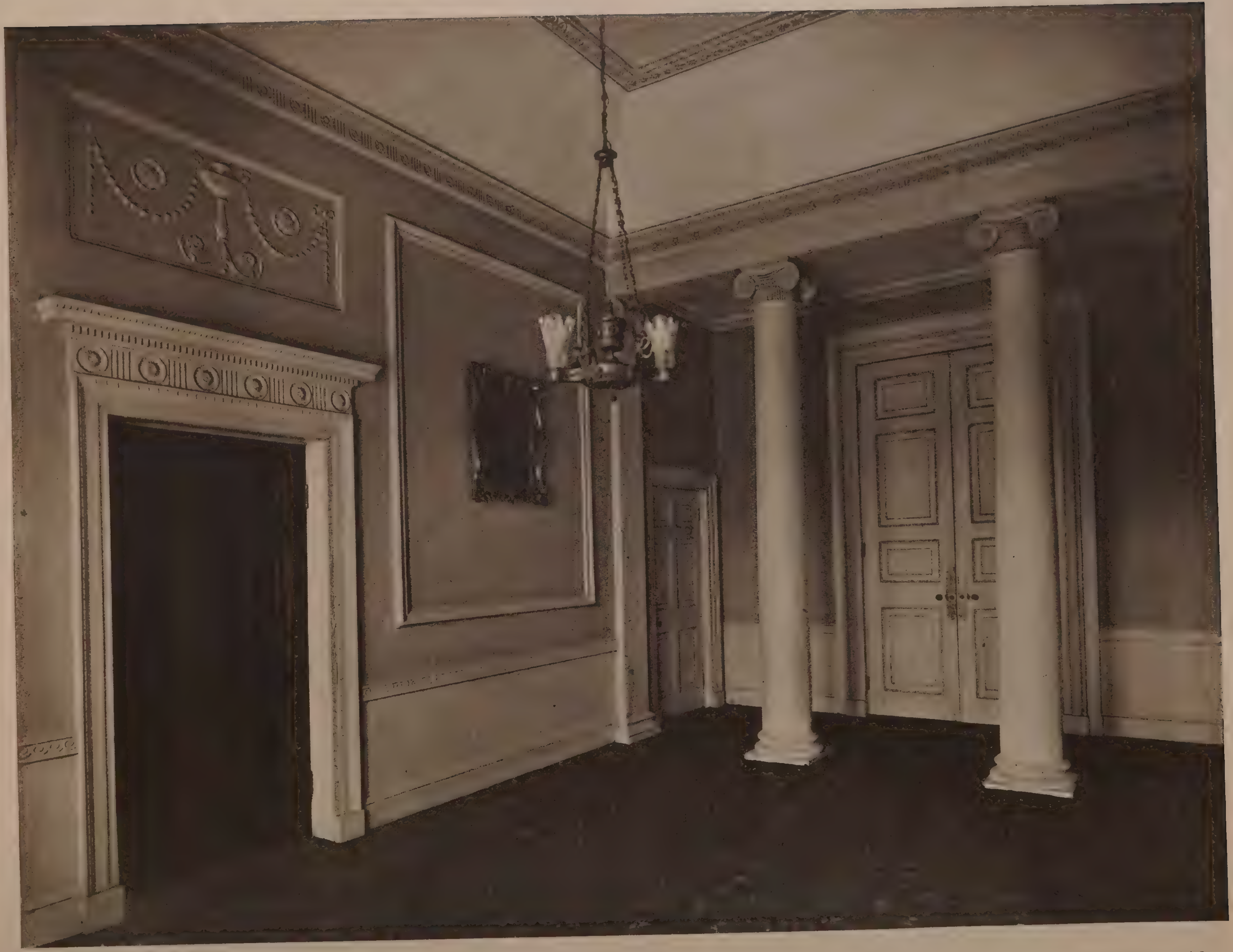


FIG. 63.—THE ANTE-ROOM, KENWOOD. (*Circa* 1767.)

*By Robert Adam.*

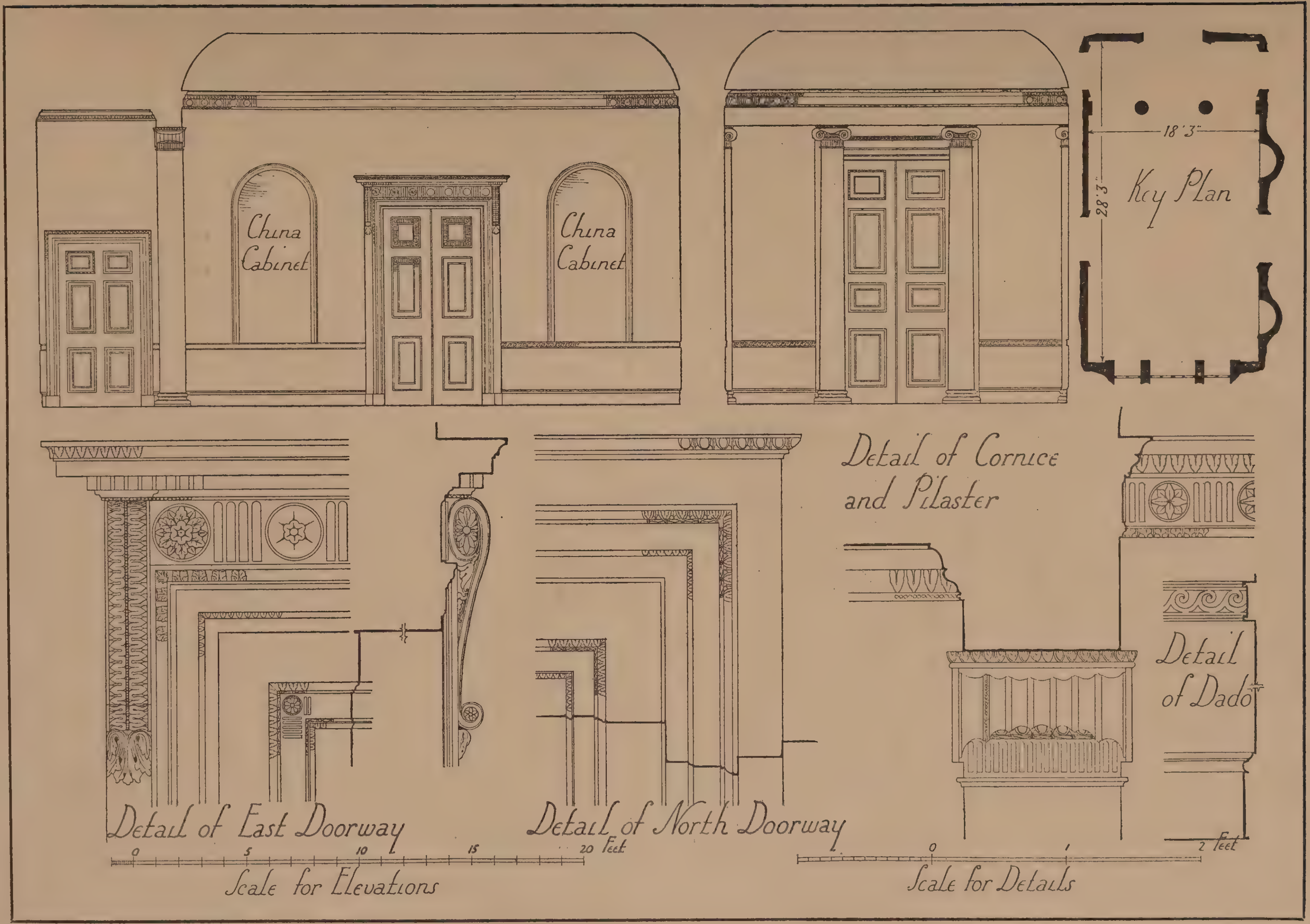

China Cabinet
China Cabinet
Key Plan
18' 3"
28' 3"
Detail of Cornice and Pilaster
Detail of Dado
Detail of East Doorway
Detail of North Doorway
0 5 10 15 20 Feet
Scale for Elevations
0 1 2 Feet
Scale for Details

FIG. 64.—THE ANTE-ROOM, KENWOOD.

*H. Pakington, del.*

## KENWOOD, HAMPSTEAD

The ante-room to the Library (Figs. 63 and 64), and the entrance-hall (Figs. 61 and 62) and Library at Kenwood, are the work of Robert Adam for the first Earl of Mansfield. The principal portions of Robert Adam's[1] scheme to be seen externally are 'the central part of the north or entrance front and the whole of the southern front, including the two pavilions . . . the one at the eastern extremity designed as a Library and Reception-room.'

Zucchi's account for decorative paintings in the Library was rendered in 1769, and furniture was purchased in 1770.

The Library or great room with the ante-room was (writes Adam) 'begun by Lord Mansfield's orders in the year 1767.' At the southern end of the ante-room is a Venetian window, at the northern is a screen of Ionic columns; the ceiling has a wide cove, the eastern flank of the room has two shelved recesses. The entrance-hall is also simple in treatment; the ornament of the ceiling, of coloured stucco, centres round a circular grisaille medallion of Bacchus and Ceres.

---

[1] Swarbrick, *Robert Adam*, p. 173.

## No. 20 NEW CAVENDISH STREET

No. 20, and its larger neighbour, No. 18 New Cavendish Street were evidently built at the same moment. In 1778 No. 20 was rented by John Udney, and later in 1780–3 by Paul Benfield, who in 1793–4 bought Woodhall Park, Hertfordshire, adding wings on the north and south. In 1783, Sir Thomas Rumbold (the builder of Woodhall Park in 1777) followed Paul Benfield. The decoration throughout is not of Adam character, the library on the ground floor (of which a measured drawing is given) is approximately circular in plan, and the walls are divided by slender enriched pilasters (Figs. 65, 66, 68, and 69). Inset in the walls are *grisaille* panels of children. In the drawing-room on the first floor the ceiling has oblong painted panels within the oval band of stucco ornament, and oval painted medallions in the angles (Fig. 67). The walls are panelled by reeded mouldings (Fig. 70). The ceiling of the back drawing-room, which is segmental, is illustrated (Fig. 72), and also the small room, where the painted and stuccoed ceiling has an apse decorated with a radial fan. The figures in the centre rectangle, of Italian type, are more boldly painted than is usual (Fig. 73).

The capitals of unusual form (Fig. 71) in the ground-floor parlour, in which swans and female figures emerge from foliage, occur also in No. 18.

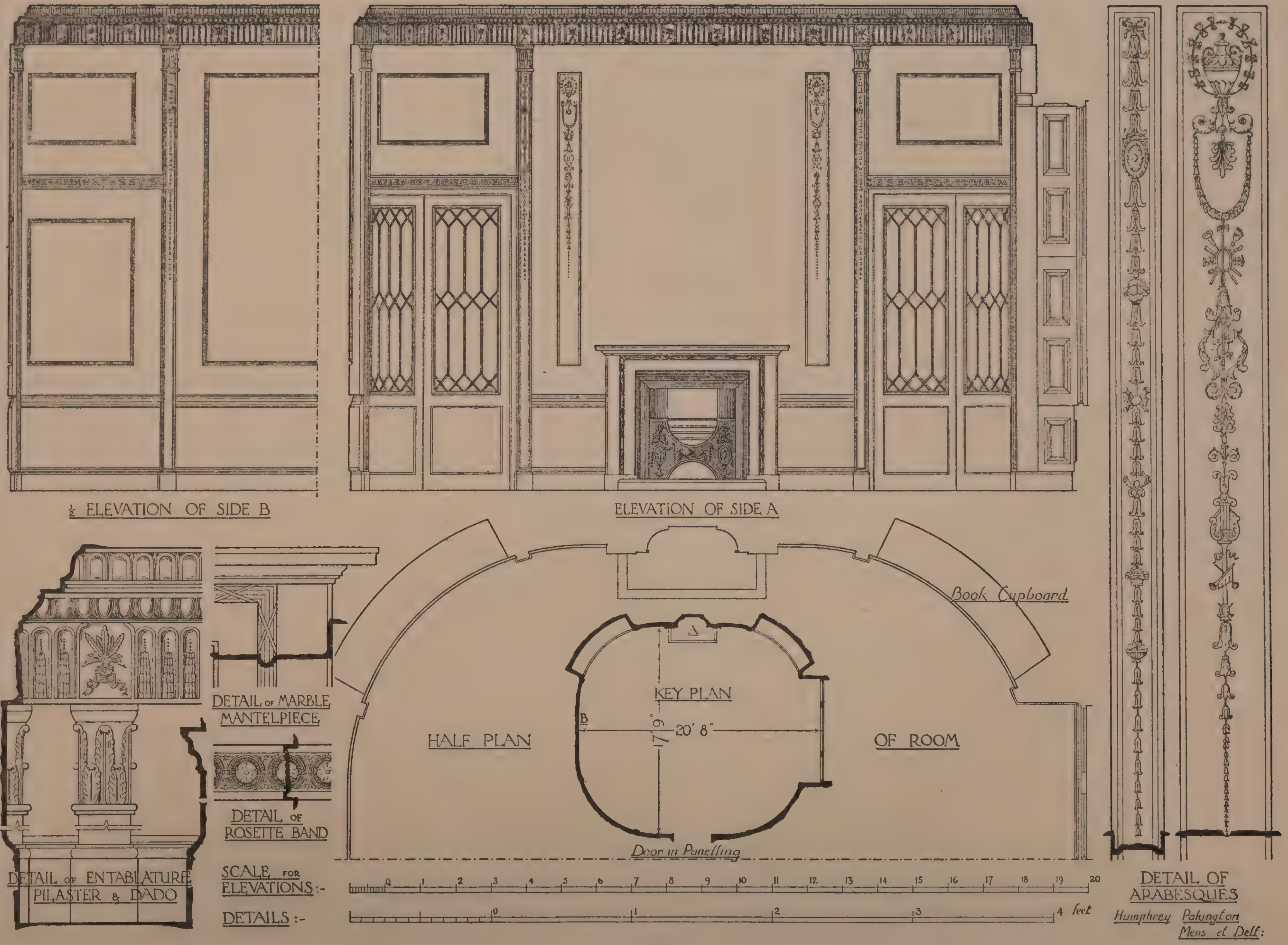

½ ELEVATION OF SIDE B
ELEVATION OF SIDE A
HALF PLAN
KEY PLAN
OF ROOM
Book Cupboard
A
B
17' 9"
20' 8"
Door in Panelling
DETAIL OF ENTABLATURE PILASTER & DADO
DETAIL OF MARBLE MANTELPIECE
DETAIL OF ROSETTE BAND
SCALE FOR ELEVATIONS:-
0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20
DETAILS:-
0 1 2 3 4 feet
DETAIL OF ARABESQUES
Humphrey Pakington
Mens et Delt:

Fig. 65.—DETAILS OF THE LIBRARY, 20 NEW CAVENDISH STREET, LONDON.

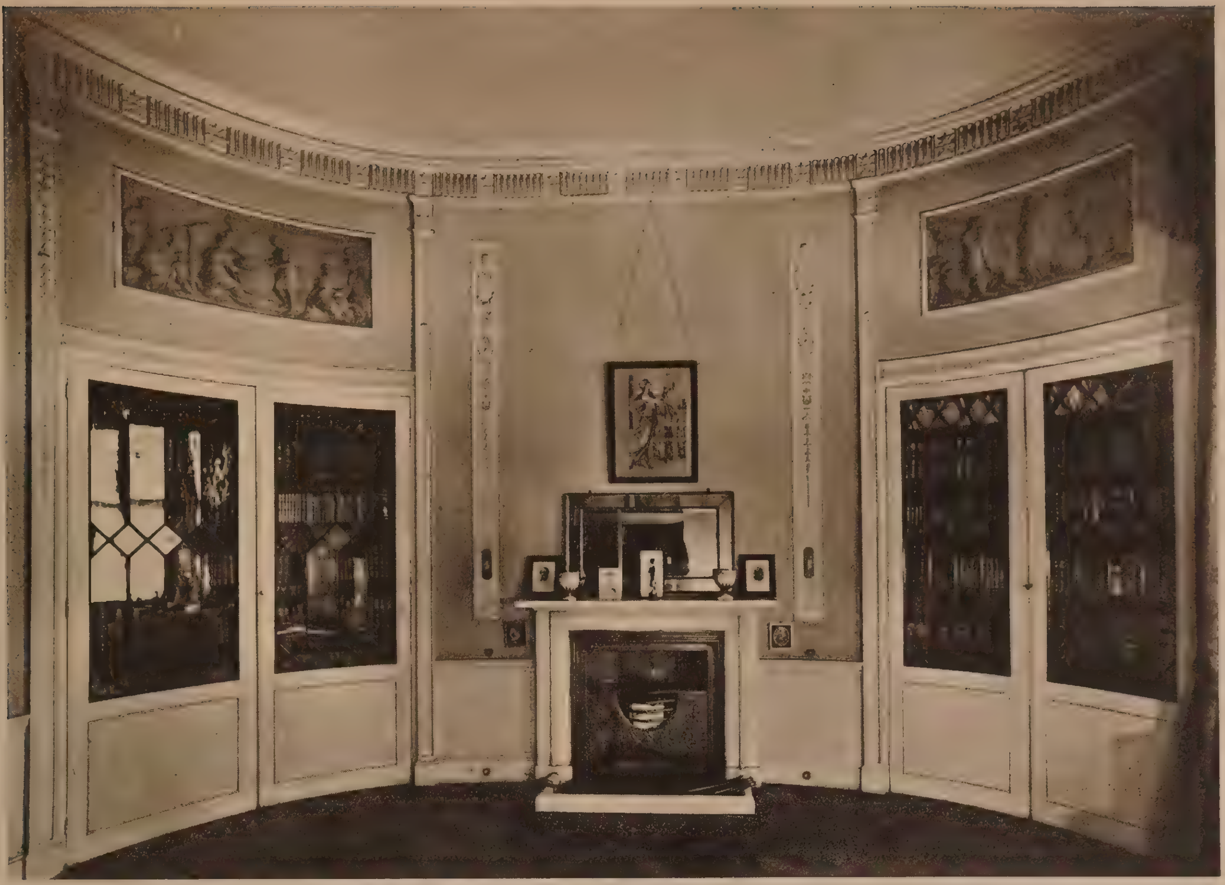


FIG. 66.—THE LIBRARY, No. 20 NEW CAVENDISH STREET, LONDON. (*Circa* 1778.)

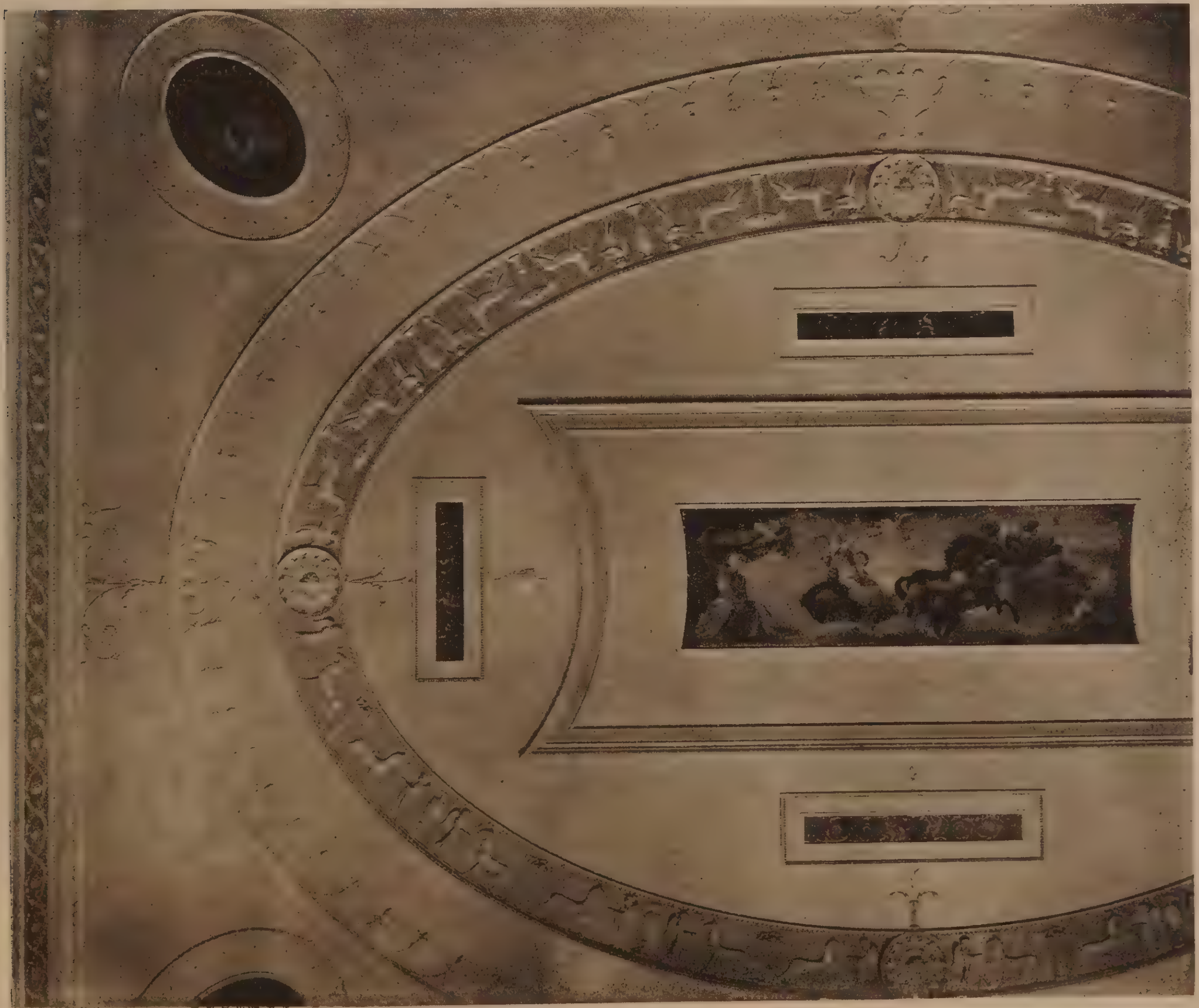
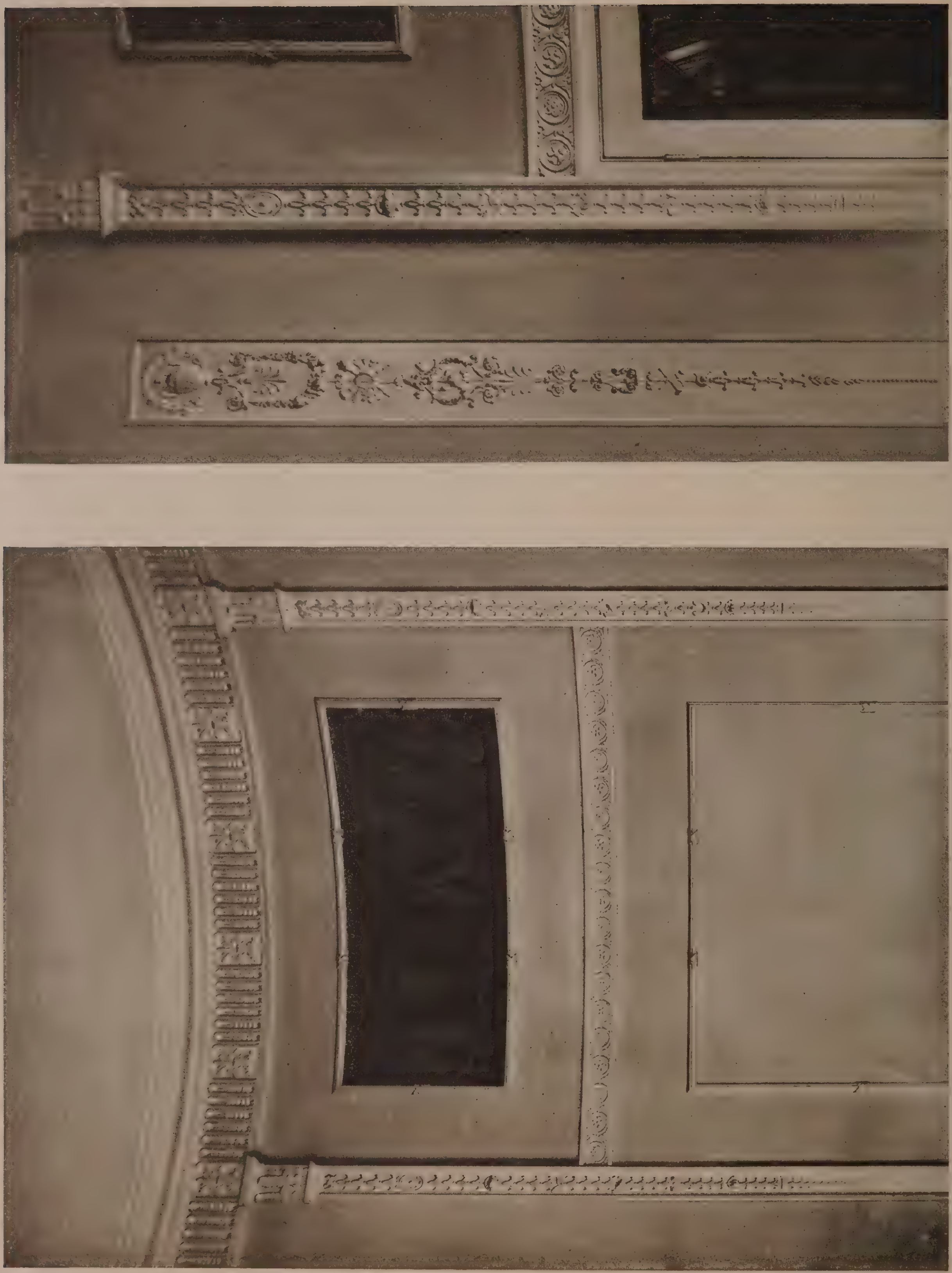


FIG 67.—DRAWING-ROOM CEILING, No. 20 NEW CAVENDISH STREET, LONDON. (*Circa* 1778.)



Figs. 68 & 69.—DETAILS OF LIBRARY, No. 20 NEW CAVENDISH STREET, LONDON.

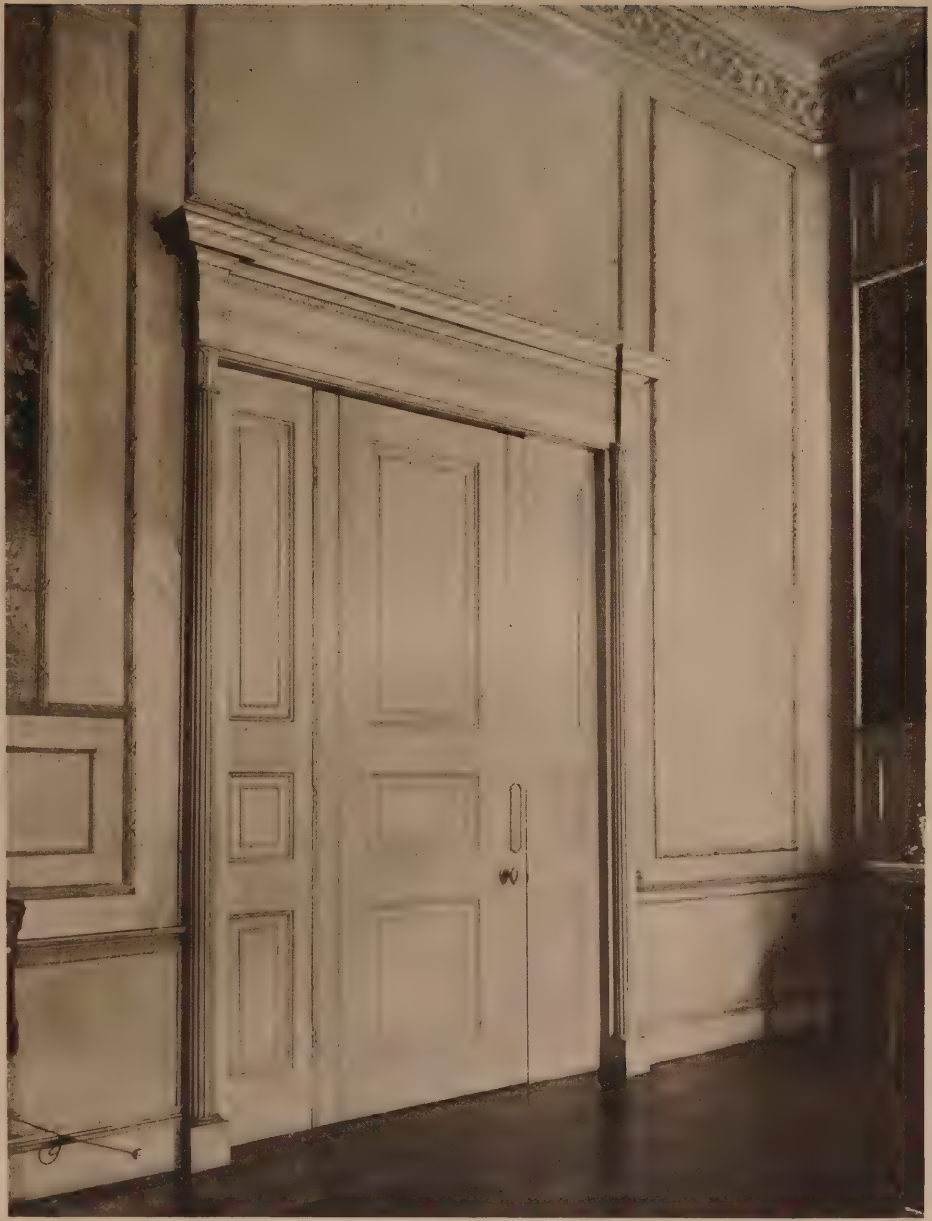


Fig. 70.—DOOR OF DRAWING-ROOM,

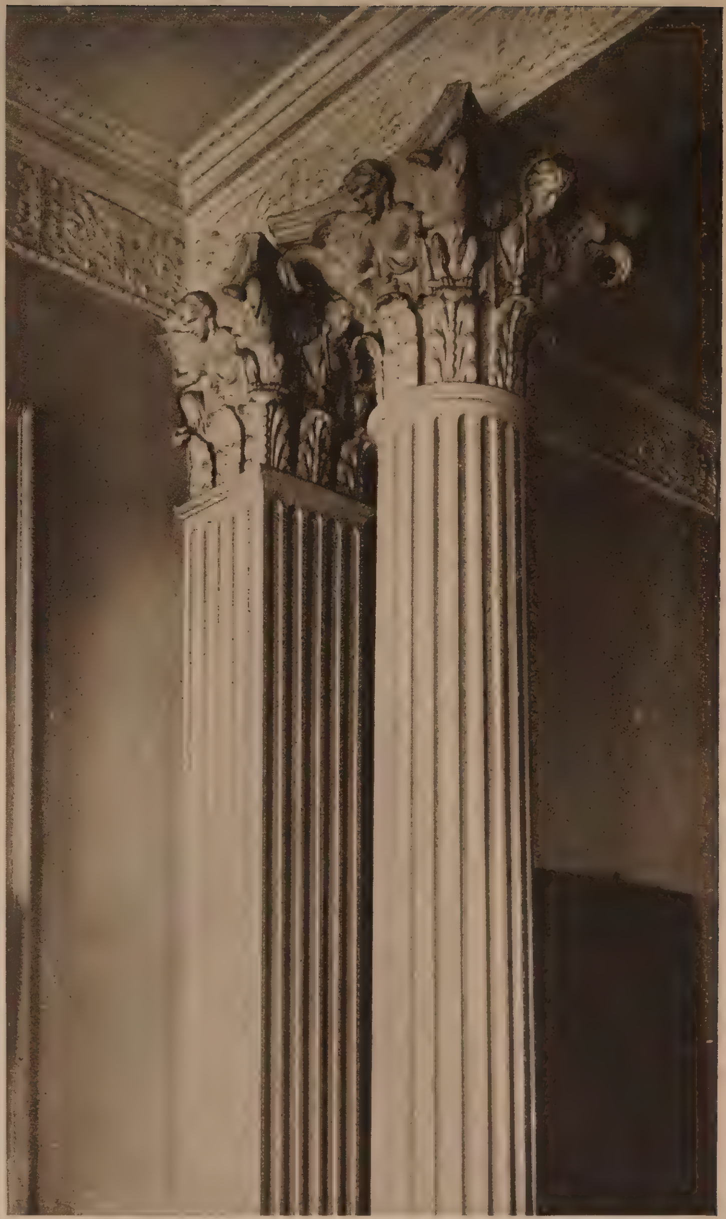


Fig. 71.—DETAIL OF COLUMN AND PIER IN THE GROUND-FLOOR PARLOUR. (*Circa* 1778.)

No. 20 NEW CAVENDISH STREET, LONDON.

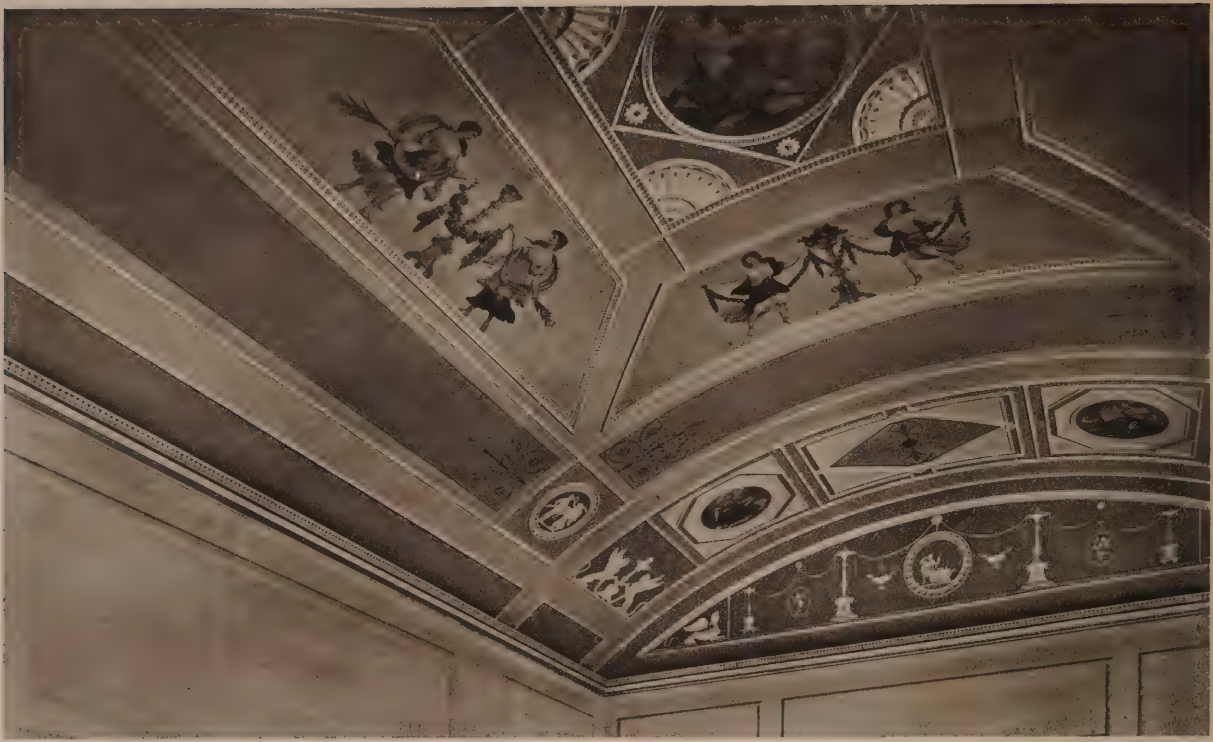


FIG. 72.—CEILING OF BACK ROOM ON THE FIRST FLOOR, 20 NEW CAVENDISH STREET, LONDON.

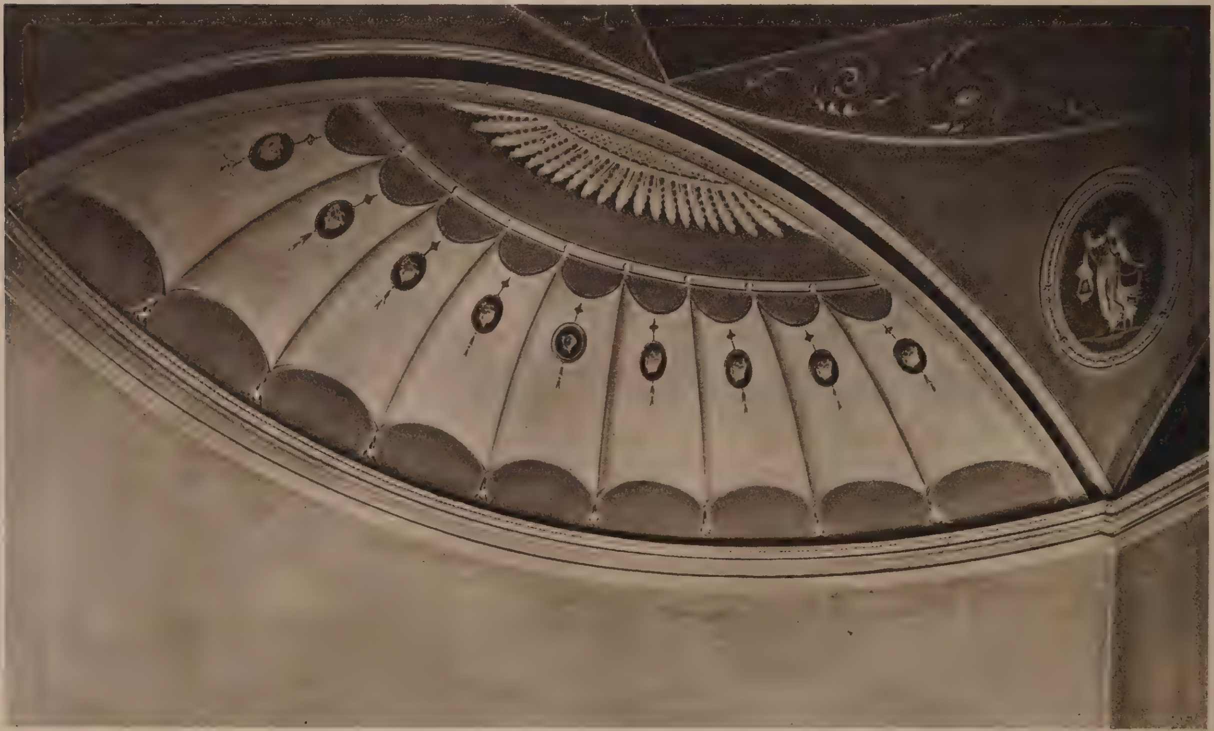


FIG. 73.—CEILING OF DOMED ROOM, 20 NEW CAVENDISH STREET, LONDON.

# V

# PROPORTION OF ROOMS

—

## PLAN OF THE SMALL HOUSE

# V

# PROPORTION OF ROOMS

THE formal treatment of the plan led to a dignified treatment of the interior, which is often emphasised by a good staircase even in small houses. The number of living-rooms provided on the ground floor in the country was not excessive, and for an ordinary gentleman's family, a hall, a great parlour, with a drawing-room by it, and a smaller parlour for common use, were accounted sufficient.[1]

In the houses of the late seventeenth century, the staircase was placed in the hall; in the smallest houses, the hall is an entrance passage, with the staircase fronting the entrance door. In small town houses, the hall is narrower owing to the narrower frontage, and the drawing-room is customarily placed on the first floor, occupying the whole frontage. The problem of proportioning the rooms of the small house is simpler than the contrivance of small domestic rooms on the same floor as the state rooms of larger houses. In a recent novel, a visitor to an Early Georgian country house has 'a feeling of walking about at the bottom of a shaft.' The architect 'had planned his proportions to suit his larger rooms, and in the smaller rooms the effect was rather that of a rectangular prism stood on end.'[2] This defect occurs occasionally where the same ceiling level has been maintained throughout both in small or large rooms, but the usual method in buildings ('where beauty and magnificence are preferred to economy') was to raise the hall and saloon higher than the other rooms by making them occupy two stories, to make the drawing-rooms or other largest rooms with flat ceilings, and to cove the middle-sized ones one-third, a quarter, or a fifth of their height, and in the smallest rooms to contrive mezzanines above them.'[3] In the small or middling house the same floor level is kept throughout.

The height of rooms varied considerably in the course of the later Renaissance. Evelyn considered that not less than fourteen feet should be allowed on the first floor, and twelve or thirteen on the second in a dwelling house of any considerable quality.[1] In the early years of the eighteenth century the Italian standard of proportion was aimed at, so that a complaint was made at the time of the cold of rooms. Hawksmoor, at Easton Neston, built (1702–13) some rooms on the bedroom floor that are twenty feet in height. But as the height of the rooms varied 'according to the persons they are built for,' rooms in gentlemen's houses ranged from ten to fourteen feet.[2] Later in the century, the heights given by Crunden are from ten to twelve or fourteen feet for the parlour story, and for the chamber story from nine to twelve feet.[3]

---

[1] Blome, *Gentleman's Recreation.* 1709.

[2] J. D. Beresford, *The Mountains of the Moon*, p. 49.

[3] Chambers, *Decorative Part of Civil Architecture.*

The advantages of various plans were discussed in relation to space wasted in passages and to lighting as early as 1709, when we read that 'in building of houses long, the use of some rooms will be lost, in that more room must be allowed for Entries and Passages and it requires more doors; and if a Building consists of a geometrical square, if the house be large, the middle rooms will want light, and therefore many commend the form of the Capital Roman H, which, they say, makes it stand firmer against the winds, and lets in both light and air, and disposes every room near to one another.[4] The difficulty of lighting the middle rooms of a large house of square plan does not exist in the case of the small house, and the square plan, which is the most economical and conserves heat, was standardised for the small house in the eighteenth century.

In the typical small square house plan separate access to rooms is obtained from the hall and staircase hall on the ground floor, and the landings in the upper floors; in larger houses it is noteworthy that early in the eighteenth century Gibbs claims that he has provided convenient passages of communication rendering each room private.[5] The proportion of rooms was carefully studied, the length, breadth, and height of the principal rooms being given in architectural publications. The plan of rooms was, until the eighteenth century was advanced, rectangular; but about 1720 Gibbs designed some octagonal rooms, and the octagonal ante-room at Belcombe Court was designed by the elder Wood, of Bath, about 1725.[6] In the second half of the eighteenth century, the introduction of large bow-windows varied the plan of the interior, and rooms of circular, octagonal, and elliptical forms were designed in large houses, by Robert Adam, Robert Mylne, and Thomas Leverton.

[1] *Some Account of Architects and Architecture*, p. 13.

[2] Blome, *The Gentleman's Recreation*. 1709.

[3] *Convenient and Ornamental Architecture*, p. iv. 1785.

[4] Blome, *The Gentleman's Recreation*. 1709.

[5] Gibbs, *Designs in Architecture*, p. xi.

[6] See text to plate xliii., p. xii., *Designs in Architecture*.

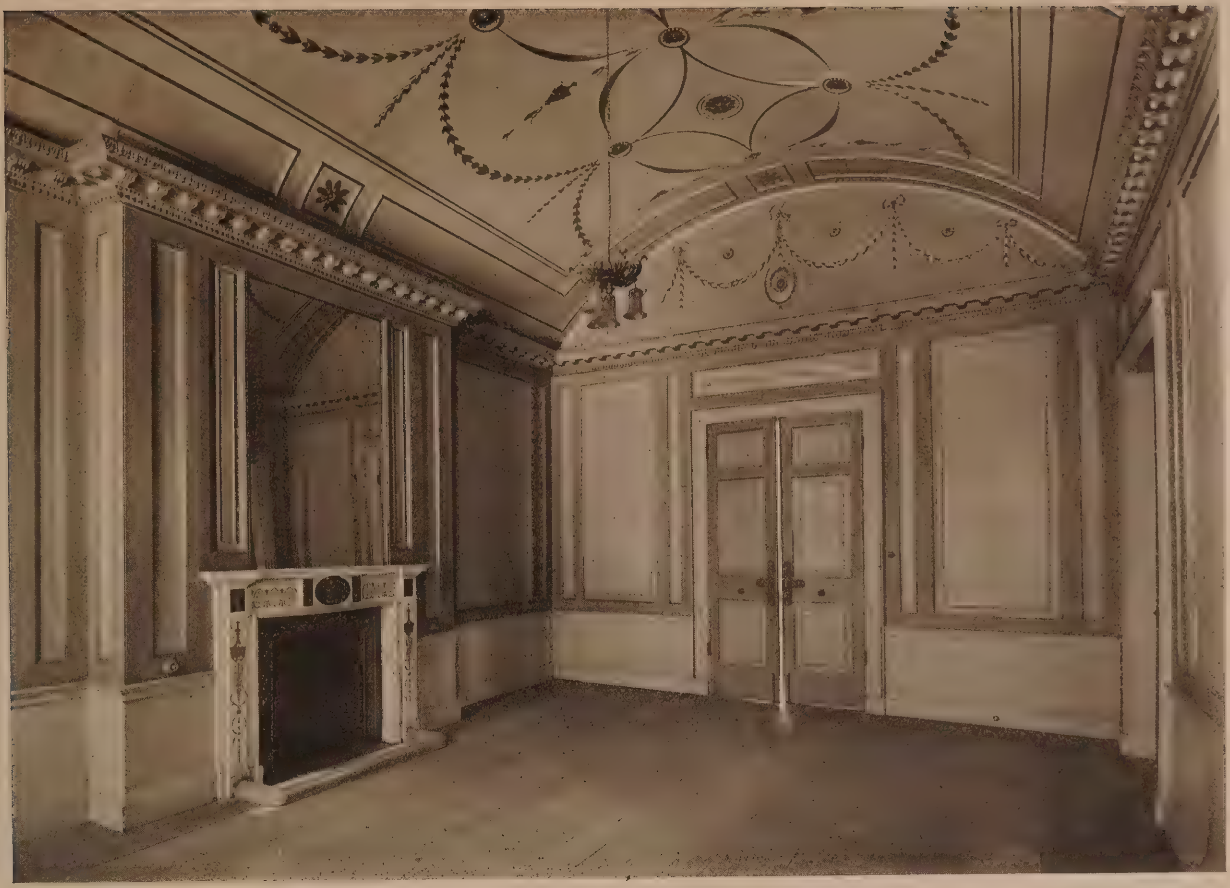


Fig. 74.—4 GRAFTON STREET, LONDON, W.

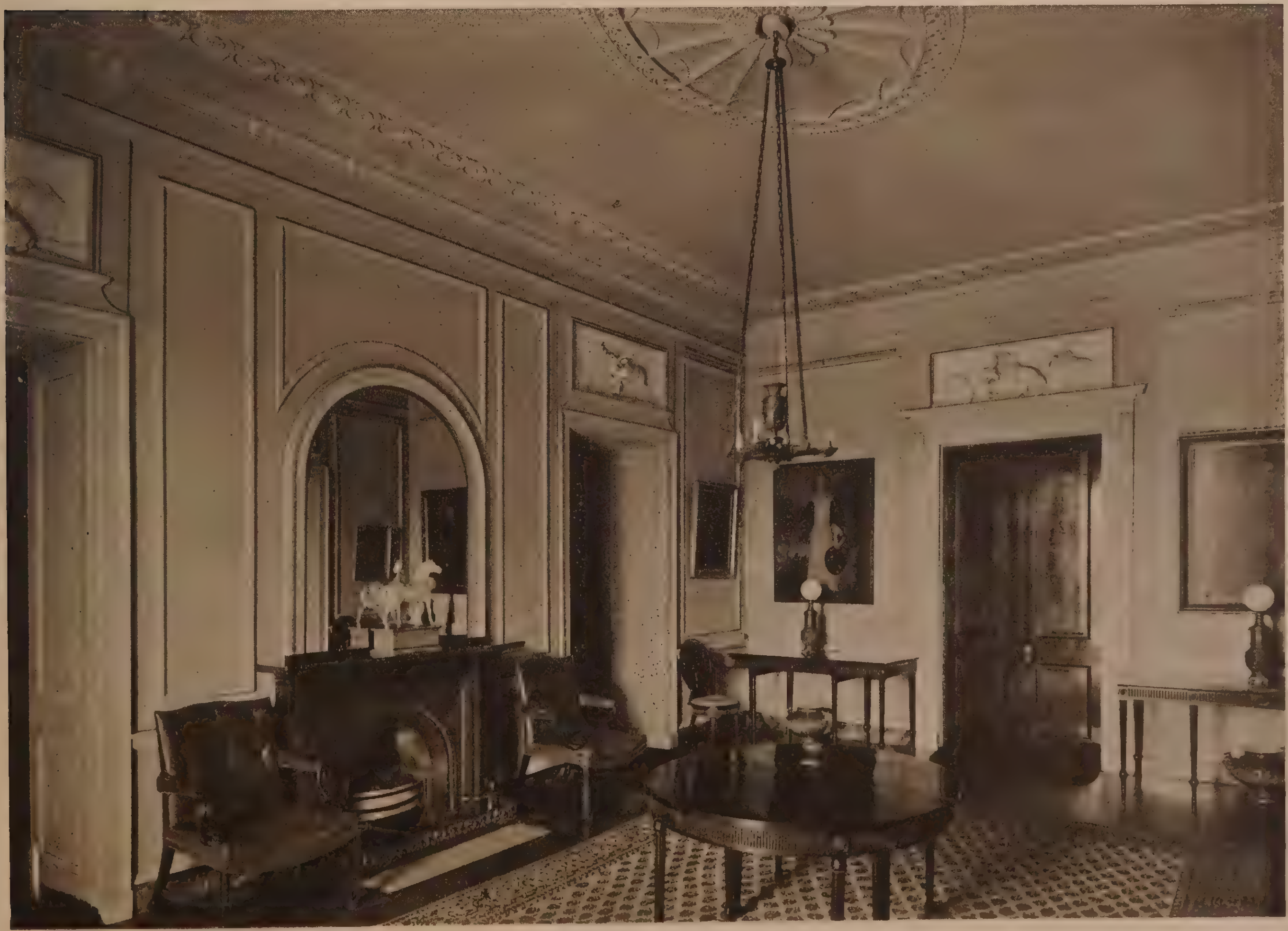
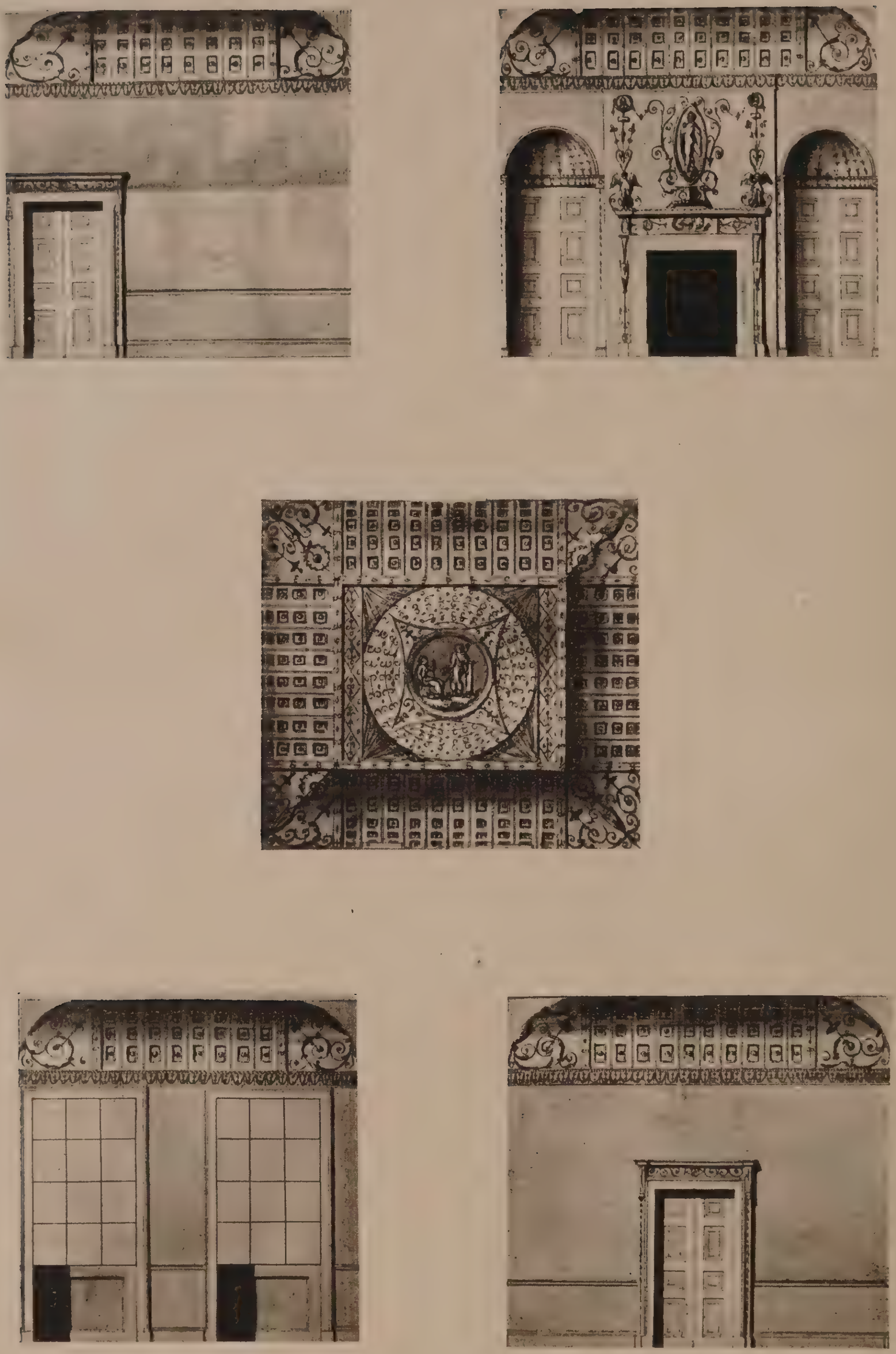


Fig. 75.—SITTING-ROOM AT SOUTHILL, BEDFORDSHIRE. *Henry Holland.*
(*Circa* 1795.)



*Possibly by Richard Norris.*

Figs. 76–80.—DESIGN FOR A ROOM FROM A COLOURED DRAWING.

(*Circa* 1760.)

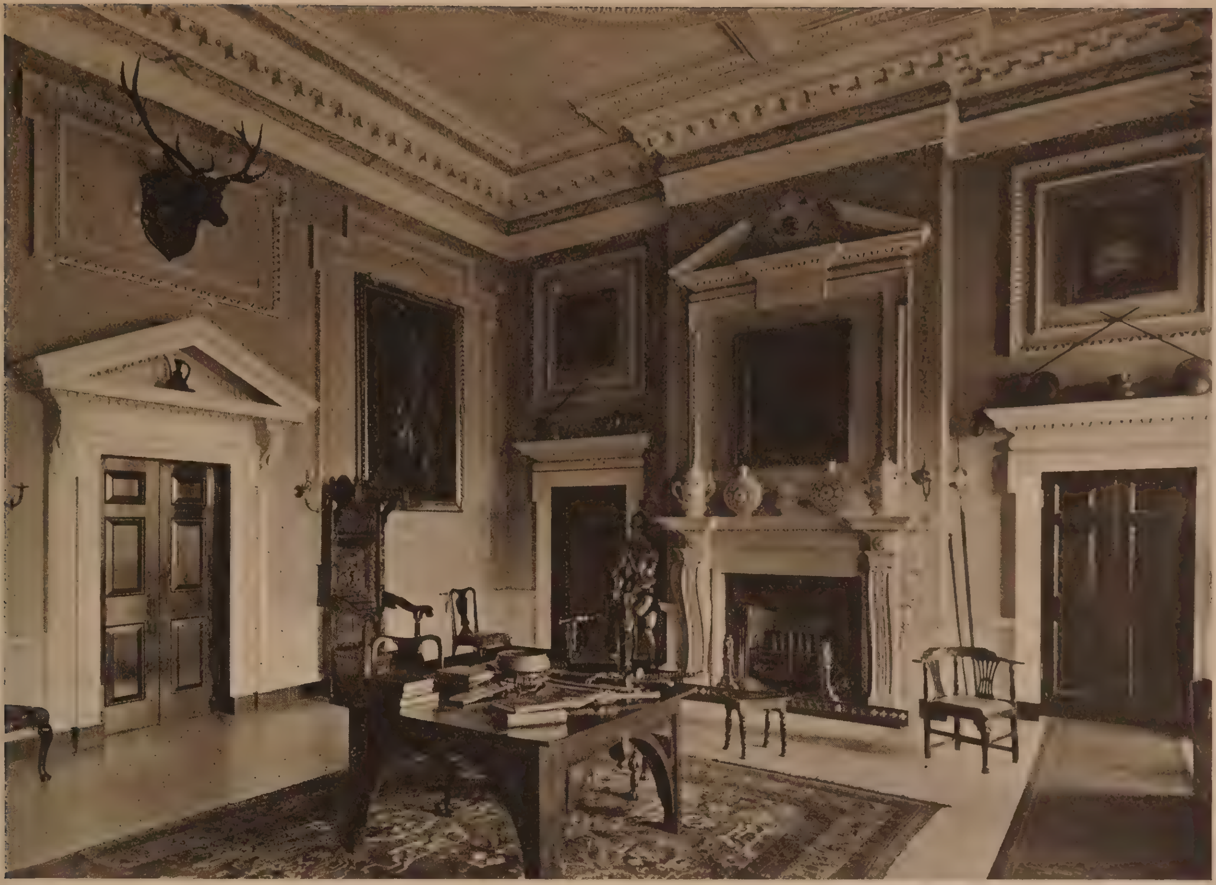


Fig. 81.—THE WHITE HALL, WOLTERTON. *By Thomas Ripley.*
(*Circa* 1724.)

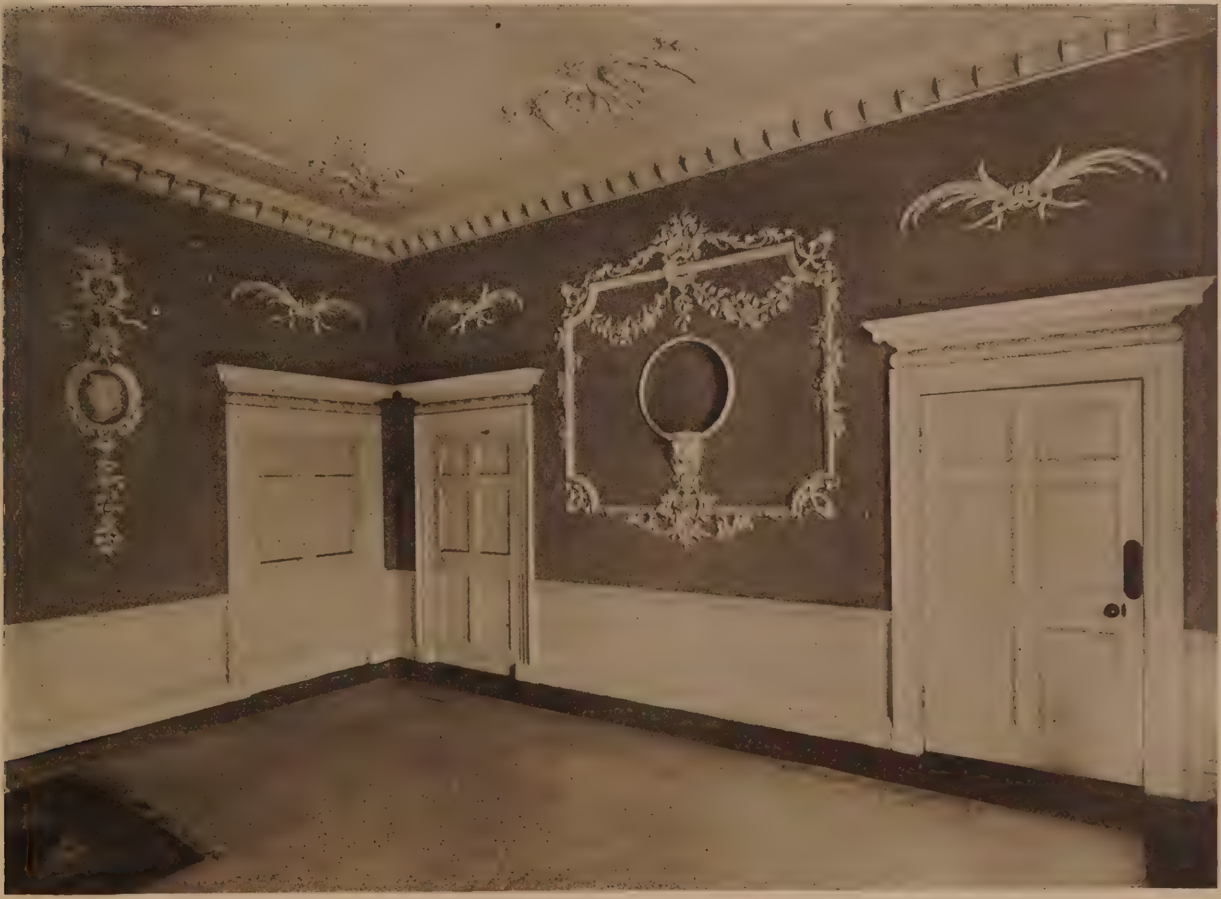


Fig. 82.—GROUND-FLOOR ROOM, ELTHAM LODGE, KENT. (*Circa* 1752.)

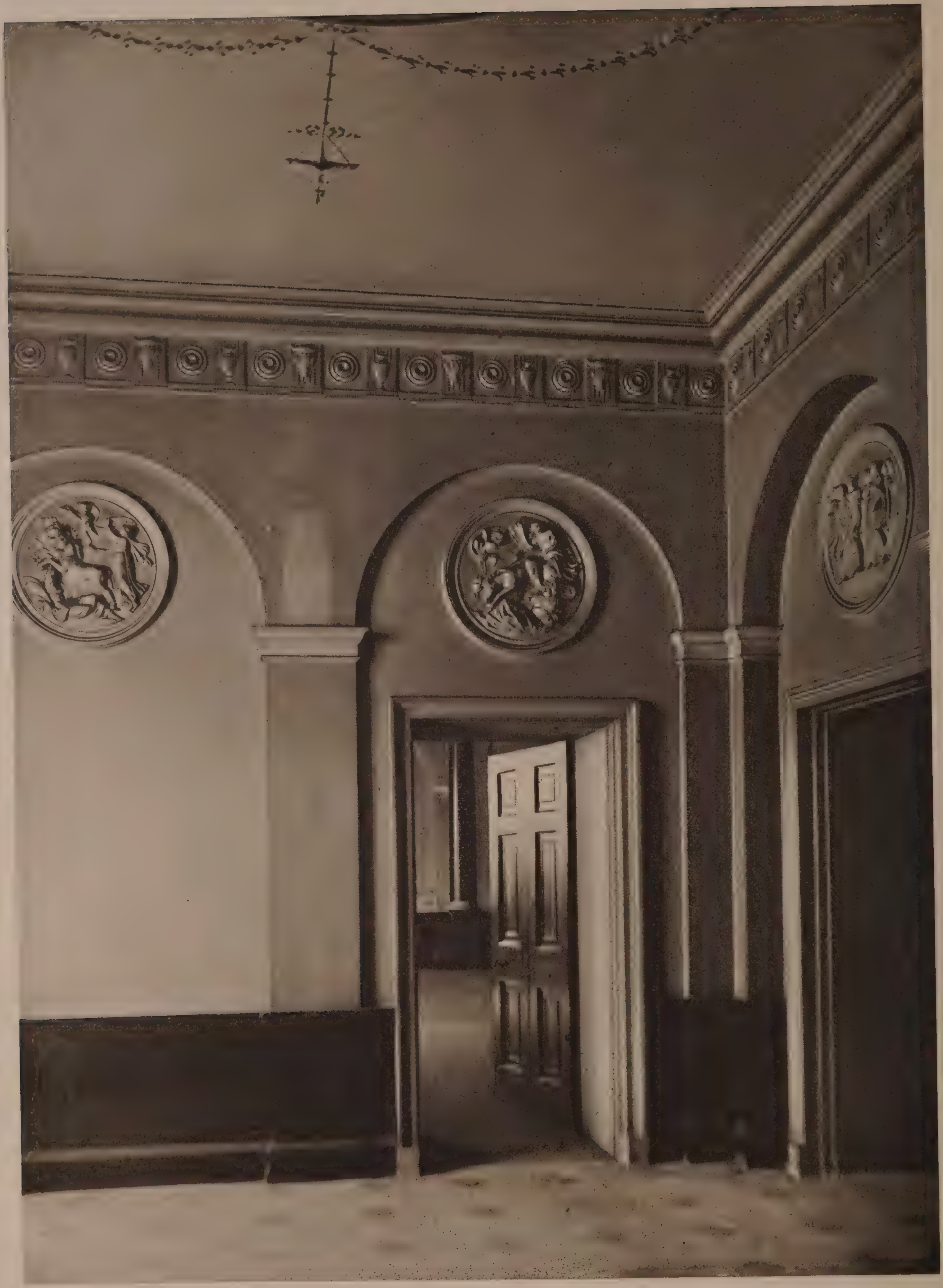


FIG. 83.—THE HALL, HAREWOOD HOUSE, LONDON. *By Robert Adam.*
NOW DEMOLISHED.

(The Medallions 'Morning' and 'Night' are by T. BANKS.)
(*Circa* 1776.)

# VI

# HALL AND PASSAGE

# VI

# HALL AND PASSAGE

THE house is generally entered in the centre by a door opening on to a vestibule or hall, which, in houses of middling size, contained the staircase. This vestibule or anteroom is often divided from the staircase hall by an elliptical or segmental archway with panelled soffit, which forms an interesting feature, as at Rainham Hall, in Essex, during the period when wainscot was still employed (Figs. 9 and 13). Sometimes, as at Rainham, the hall, which is of considerable size, has a fireplace, but in many cases there is none, and the hall must have been not a living but a thoroughfare room.

It is characteristic of the appreciation of spaciousness in the Later Renaissance that Pepys pulled down a partition between his narrow hall and a room 'to make my coming in more pleasant.'

The hall was usually paved with stone flags with black or grey quarries of marble, as at Dyrham. In the small halls or Porters' halls of London houses of the eighteenth century, the walls were simply treated. In Harewood House, London,[1] the walls were divided into bays by pilasters, with bas-relief medallions by Banks in each bay (Fig. 83). One-third of the breadth of the chief room is suggested by an eighteenth-century writer as a standard for the breadth of the main and principal passage, while one-fourth of the same limits the breadth of the bye-passages.[1]

---

[1] Now demolished.

[2] *Οικιδια*, p. 8.

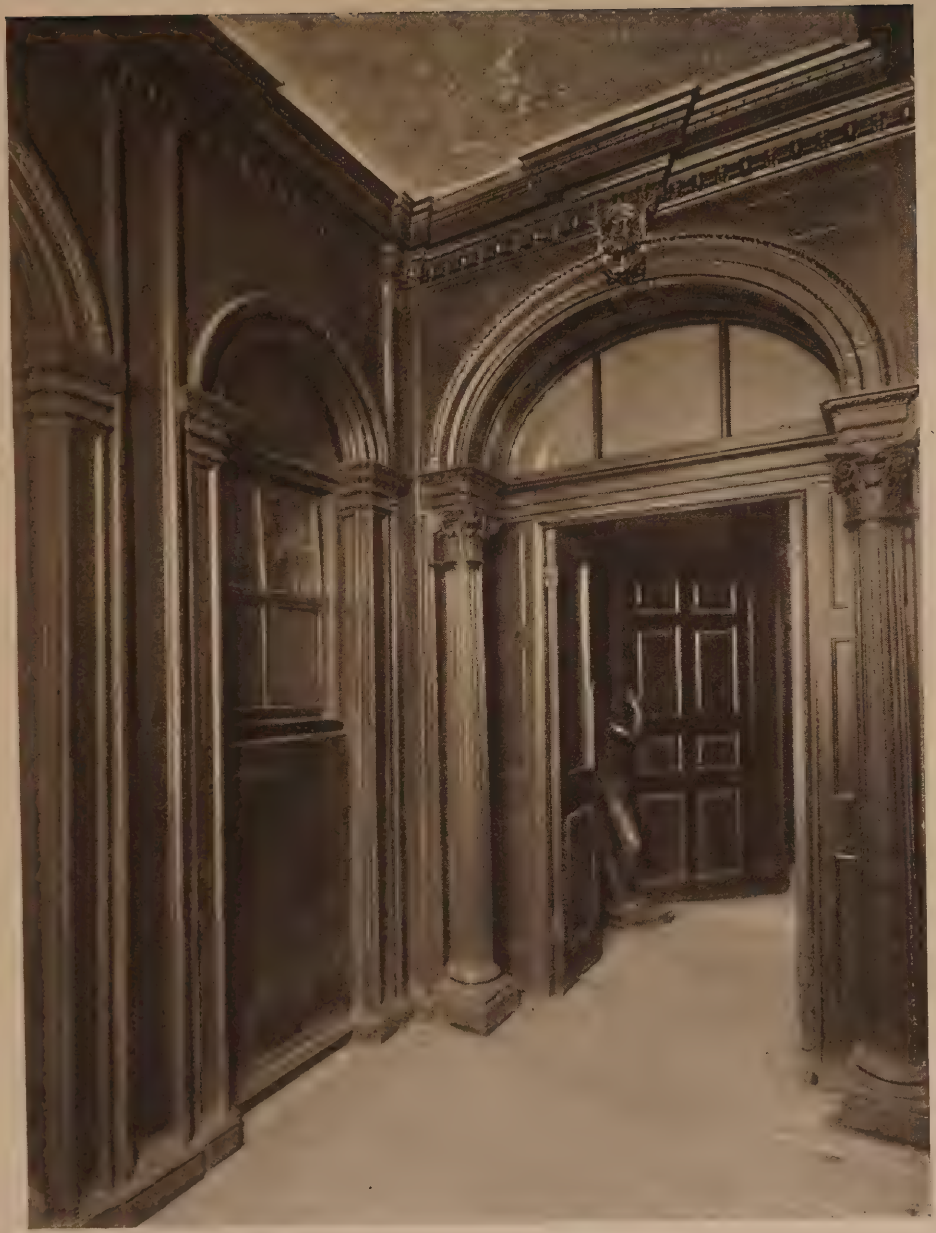


FIG. 84.—AT 33 MARK LANE, LONDON.
(*Circa* 1700.)

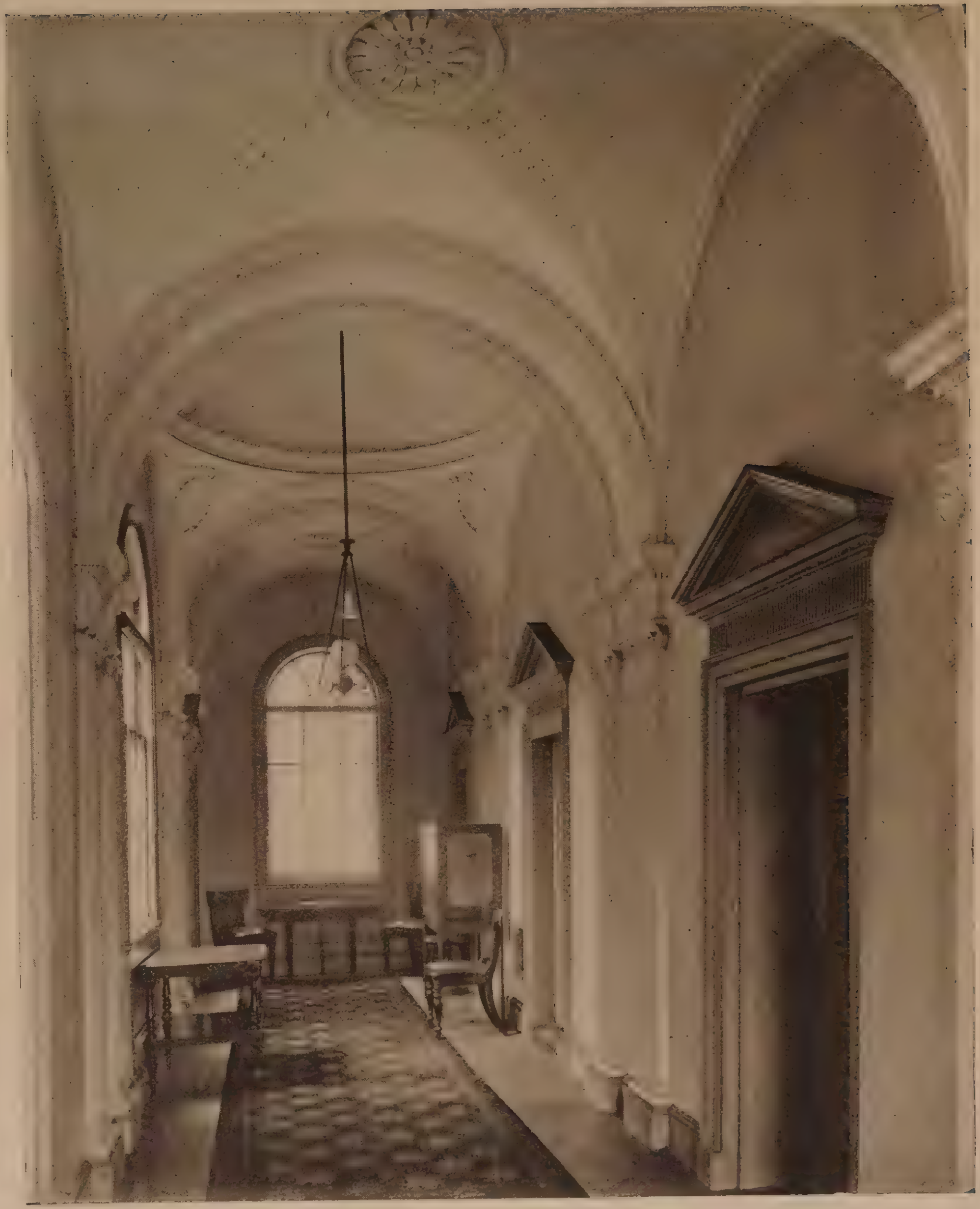


FIG. 85.—AT BRICK LANE, SPITALFIELDS, LONDON.
(Late XVIIIth Century.)

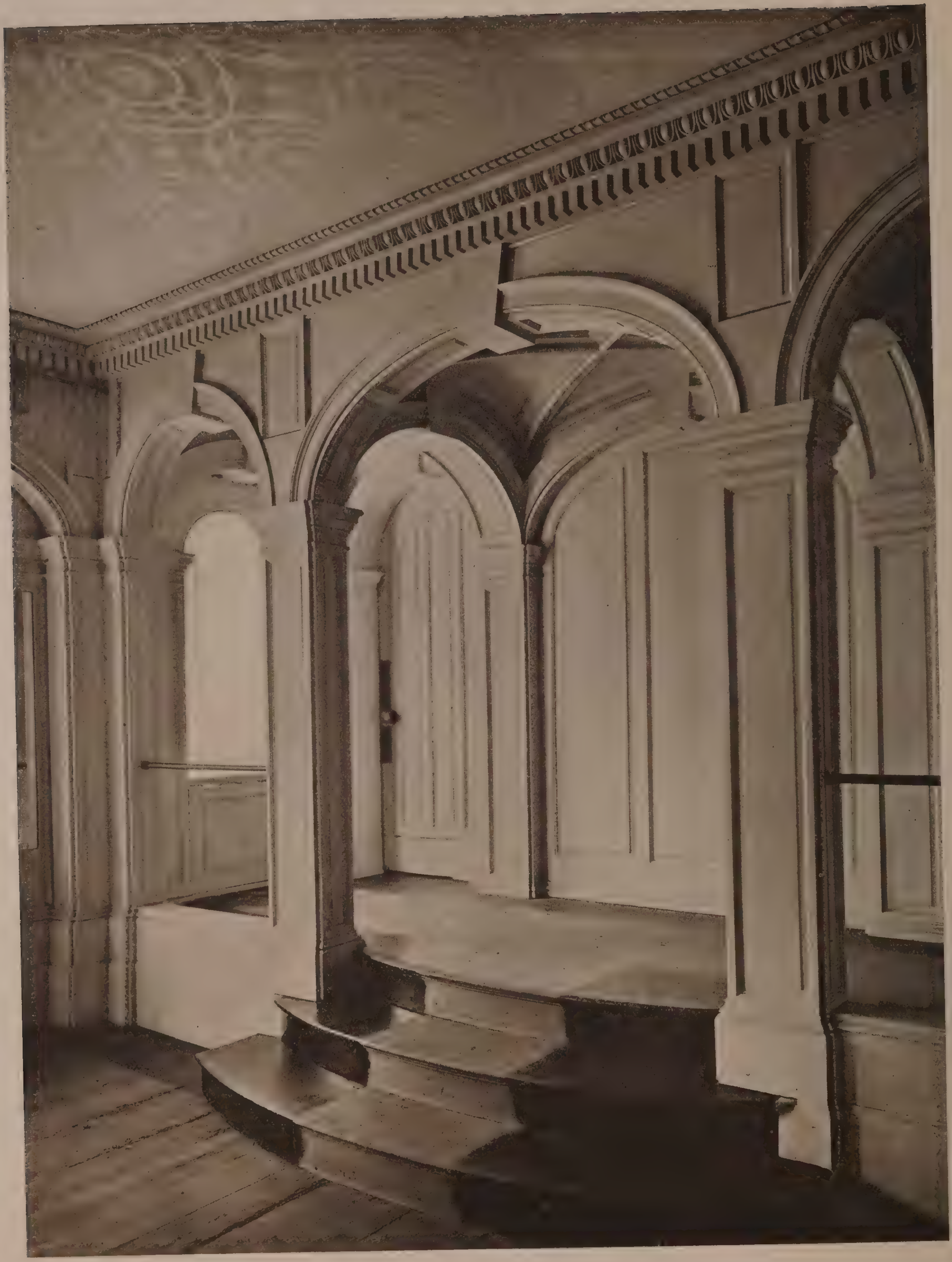
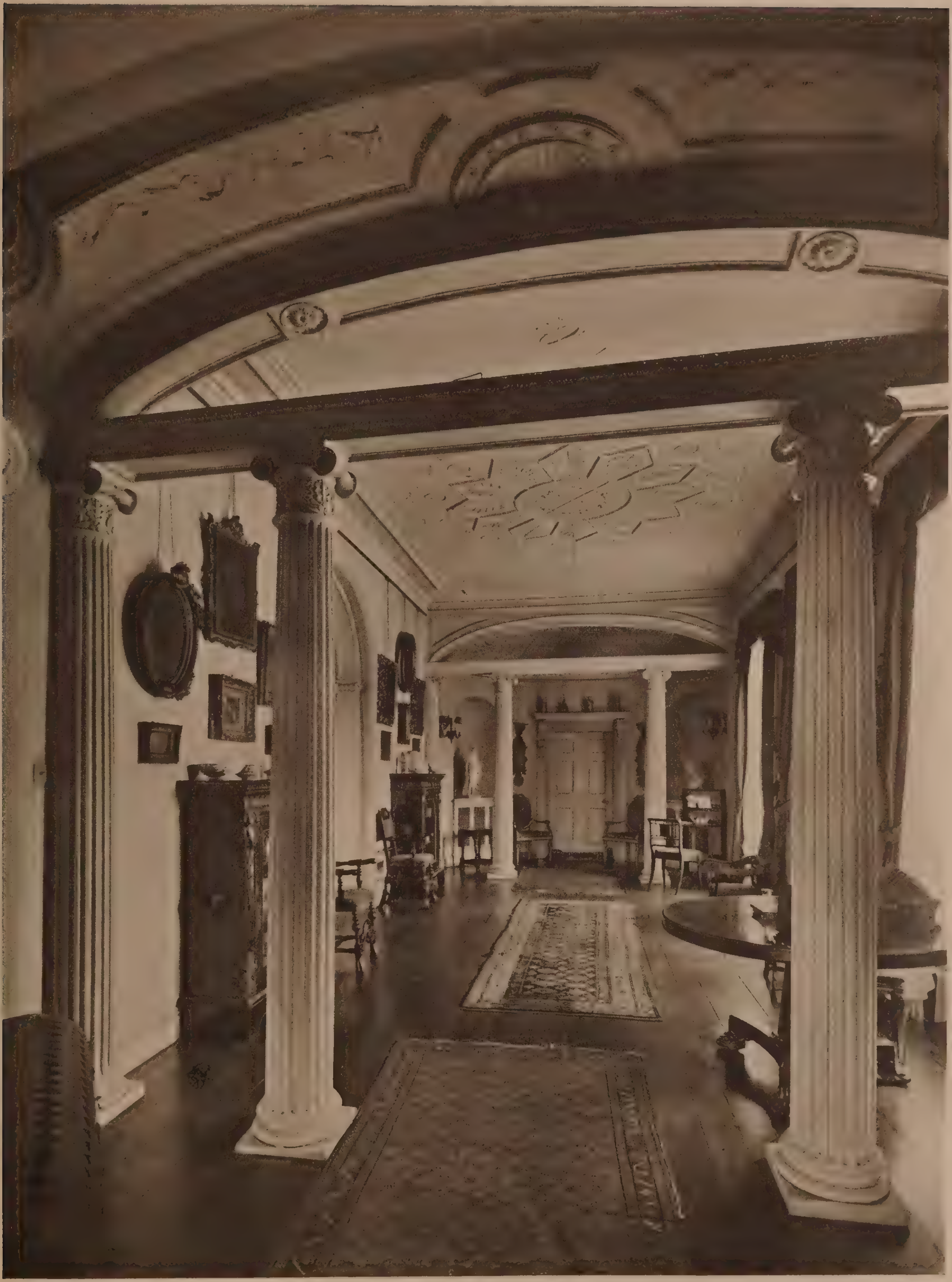


FIG. 86.—STAIRCASE LANDING, WIDCOMBE MANOR, NEAR BATH.
(*Circa* 1727.)



*By Robert Adam.*

FIG. 87.—HALL FROM DRAWING-ROOM, ST. PAUL'S, WALDENBURY. (*Circa* 1767.)

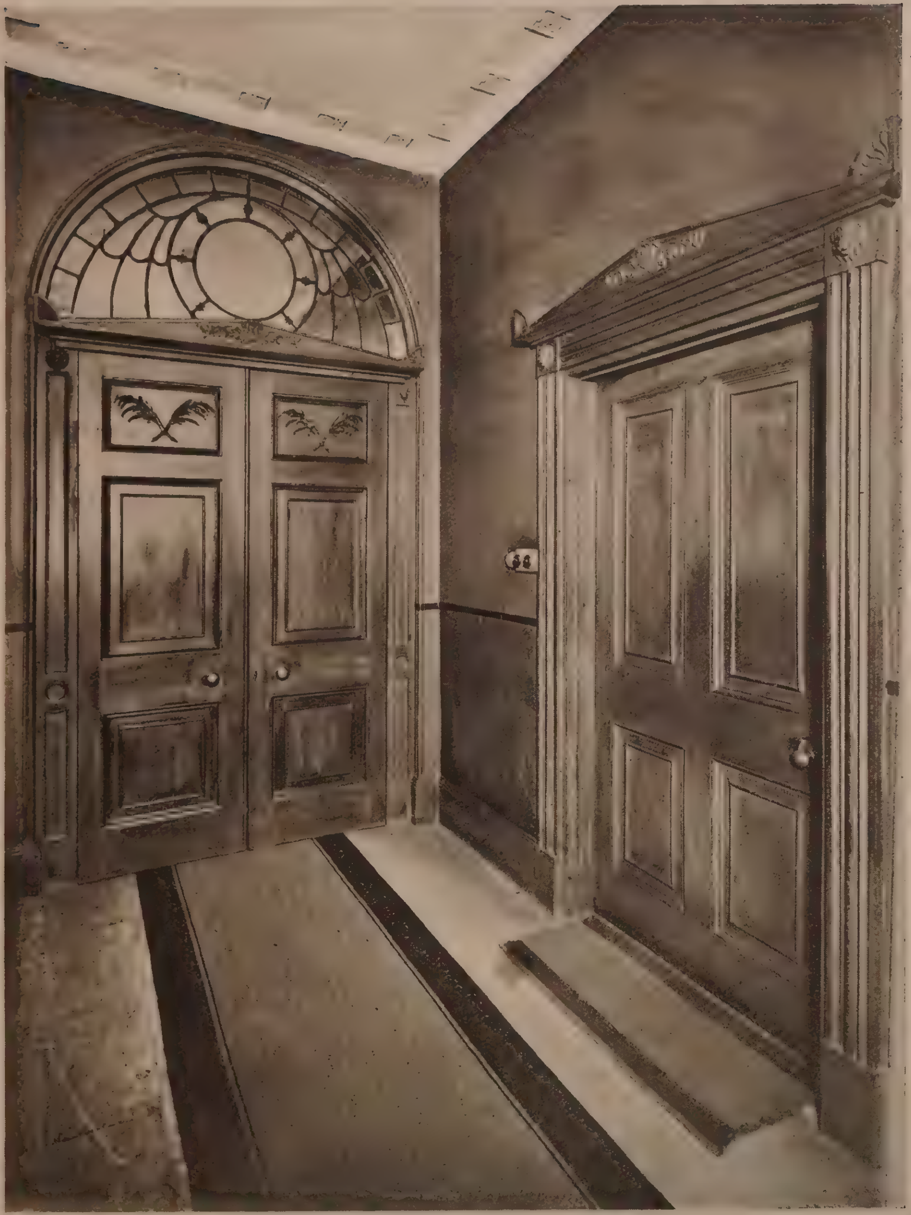
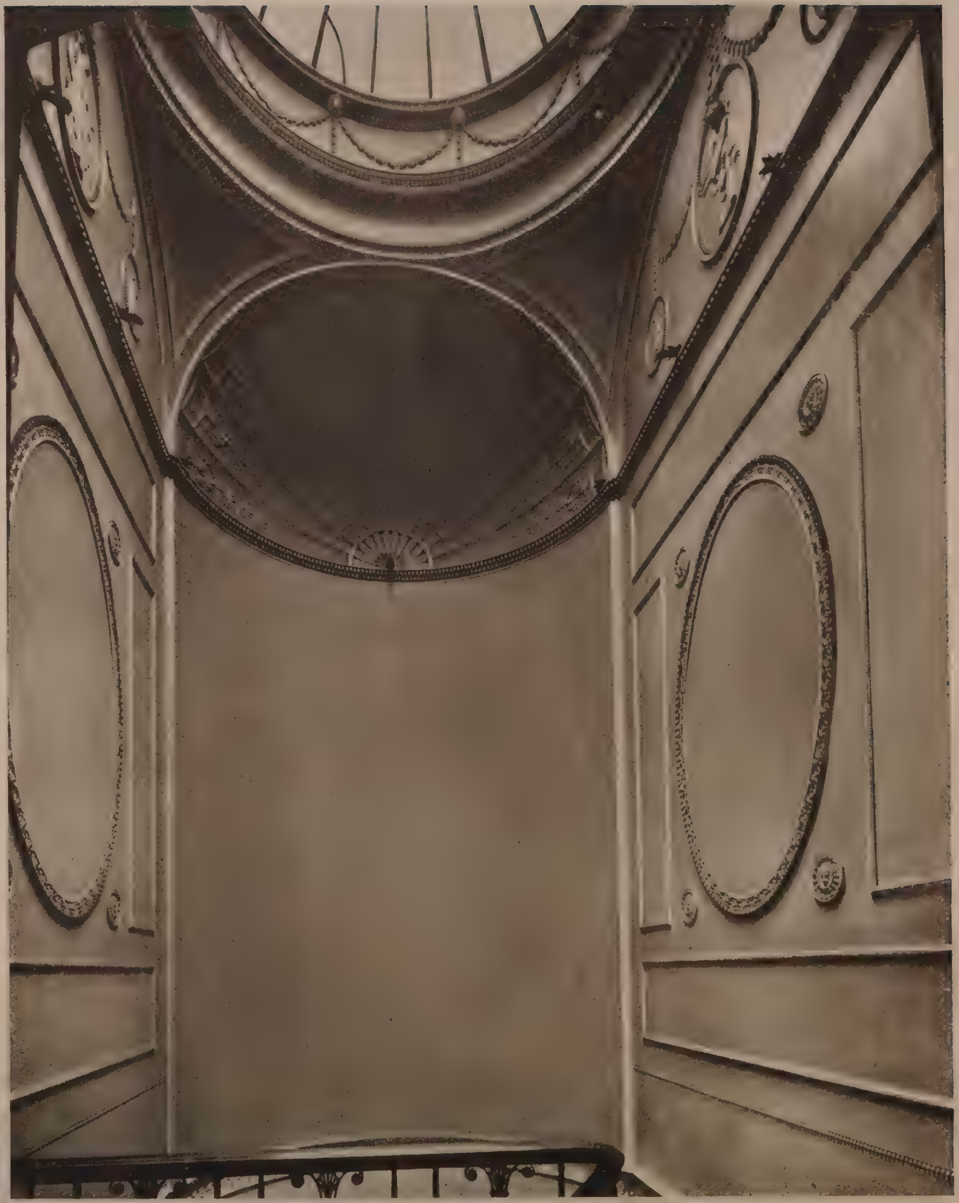


Fig. 88.—THE HALL, 25 MECKLENBURGH SQUARE, LONDON.
(Early XIXth Century.)



*By Thomas Leverton.*

Fig. 89.—HEAD OF STAIRCASE, 6 BEDFORD SQUARE. LONDON.
(*Circa* 1777.)

# VII

# WINDOWS

# VII

# WINDOWS

A FEATURE which affected interior decoration was the use of ranges of tall windows, filled at first with a casement, later with the sliding sash in which the surface is divided into oblong quarries by moulded sash-bars, which are at first of great thickness. A very early instance of their use in England by the Duke of Lauderdale is in 1673, but sash windows were not universal in the provinces until the early eighteenth century. The size of the window and its component bars and quarries was varied by the architect. Wren had 'eight to ten different types of sashes, the mouldings as well as the widths and sizes of the bars, and the shapes of the panes—square or upright—varying also.'[1] In the Guildhall, Rochester, the windows are divided into quarries, 15 inches high by 12 inches wide.

In such windows, in the late seventeenth and early eighteenth centuries, the height was about double the breadth;[2] and as the panes were, until 1709,[3] set almost flush with the outer face of the wall, the recess within allowed for shutters and a wide window-seat. The lofty window was recognised as giving a proportionately better light than the wide windows of early Renaissance fenestration. In the Palladian period the section of the sash-bar was still of considerable size, but about the middle years of the eighteenth century this proportion was much reduced; and Mrs. Delany, writing in 1759, speaks of having her sashes 'new made in the narrow way, which makes them much pleasanter.' At the close of the eighteenth century they were not more than three-quarters of an inch wide, and were often made of mahogany for strength. At a distance this light barring was often, as Repton writes in 1803, invisible.

In the late eighteenth century the desire for 'movement' in the façade and curved plan of rooms in the interior resulted in the design of large bow-windows, which were sometimes added to an earlier structure, as at Bradbourne, in Kent, where the addition of a central bow is conveniently dated, 1773. 'A house thus built,' writes Crunden, 'makes a great figure in the eyes of the country people, and renders, as they think, the house very cheerful.'[1]

---

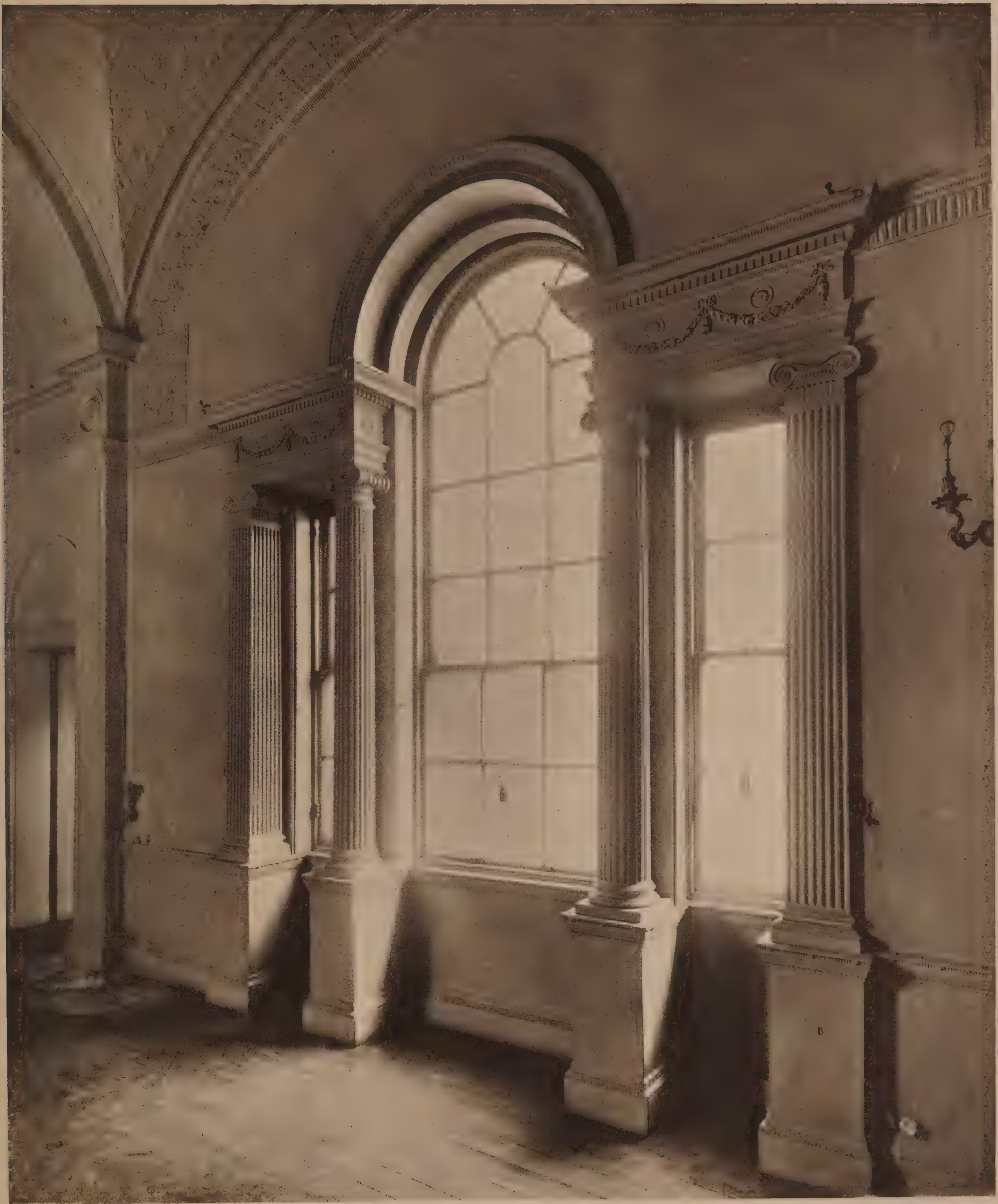
[1] E. Law, *Kensington Palace*, p. 78. 1899.

[2] B. Gerbier, *A Brief Discourse of Magnificent Building*, p. 2. 1662.

[3] Statute of 7 Anne.

---

[1] *Convenient and Ornamental Architecture*, ed. 1785, p. 6.



*By Robert Adam.*

FIG. 90.—WINDOW IN THE SMALL LIBRARY AT 20 ST. JAMES'S SQUARE, LONDON.

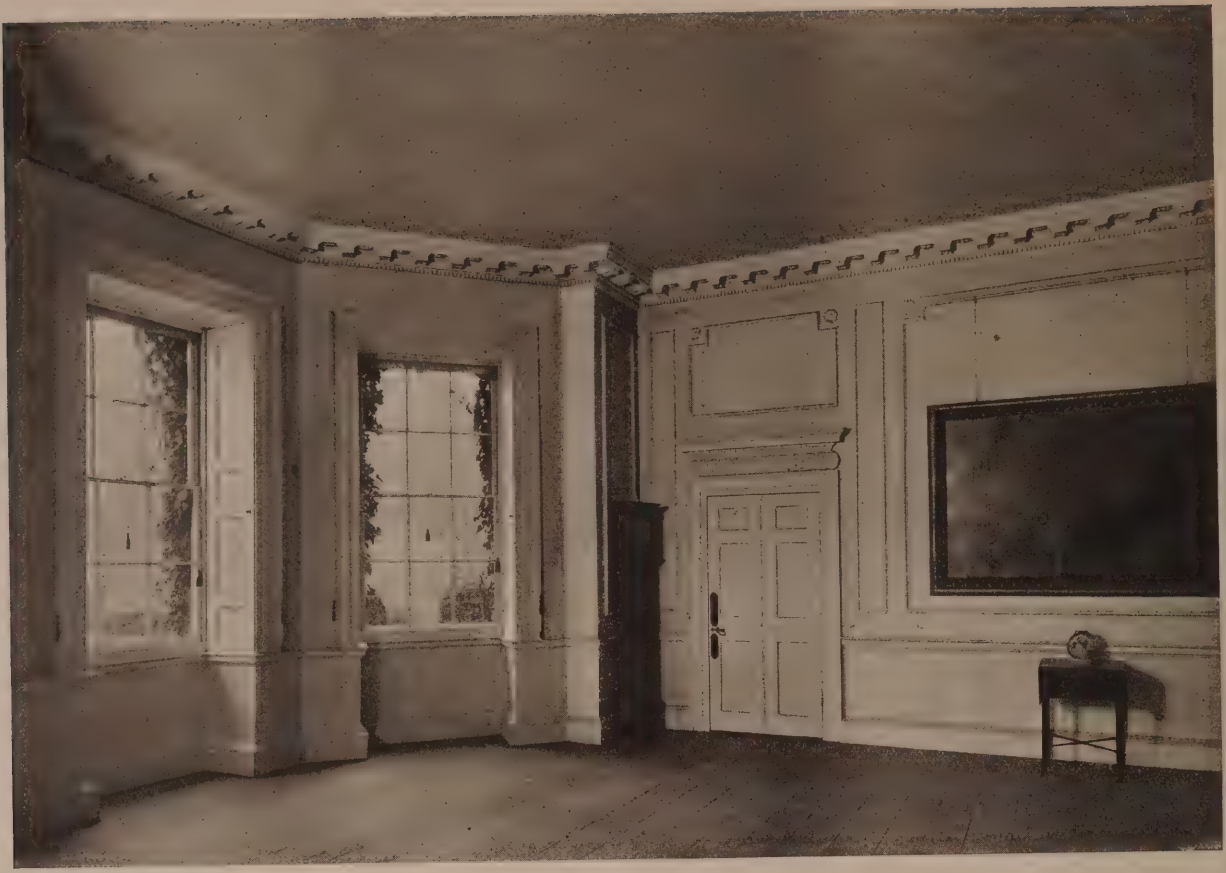


FIG. 91.—THE BOW ROOM, BROCKET HALL, HERTFORDSHIRE.

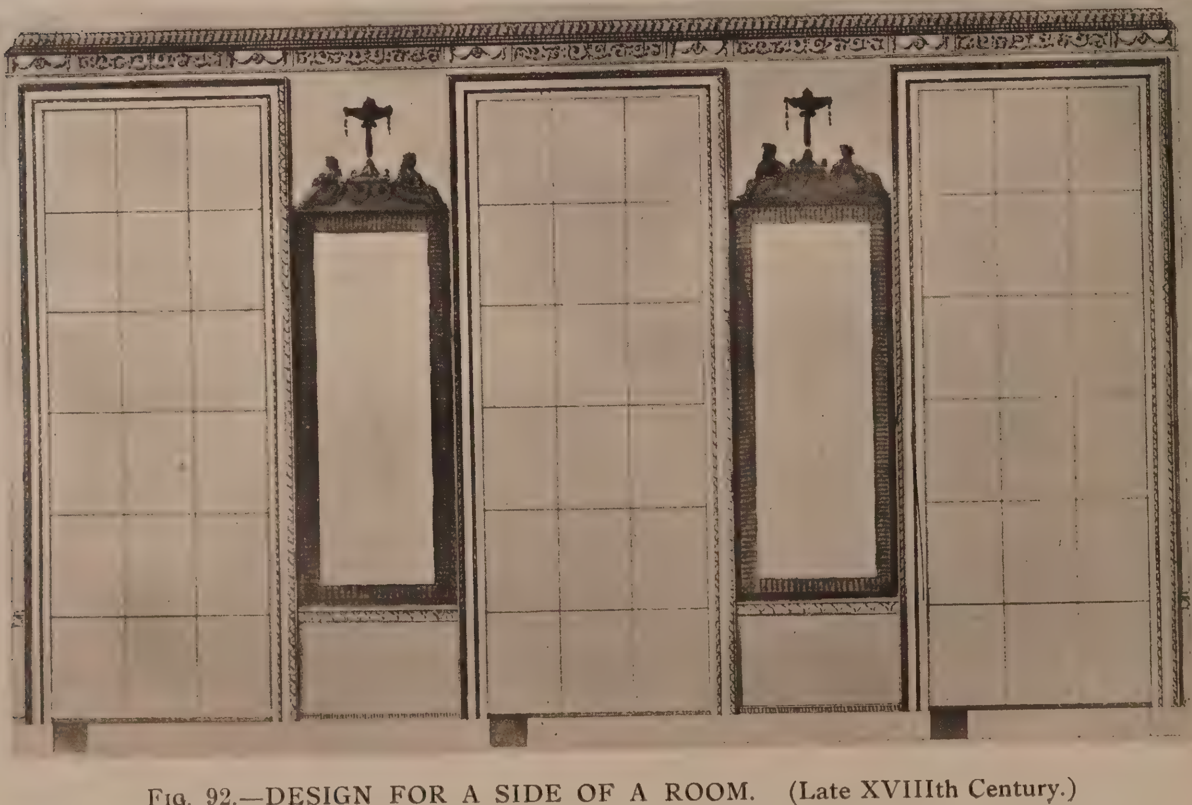


FIG. 92.—DESIGN FOR A SIDE OF A ROOM. (Late XVIIIth Century.)
(*From a Coloured Drawing by James Wyatt.*)

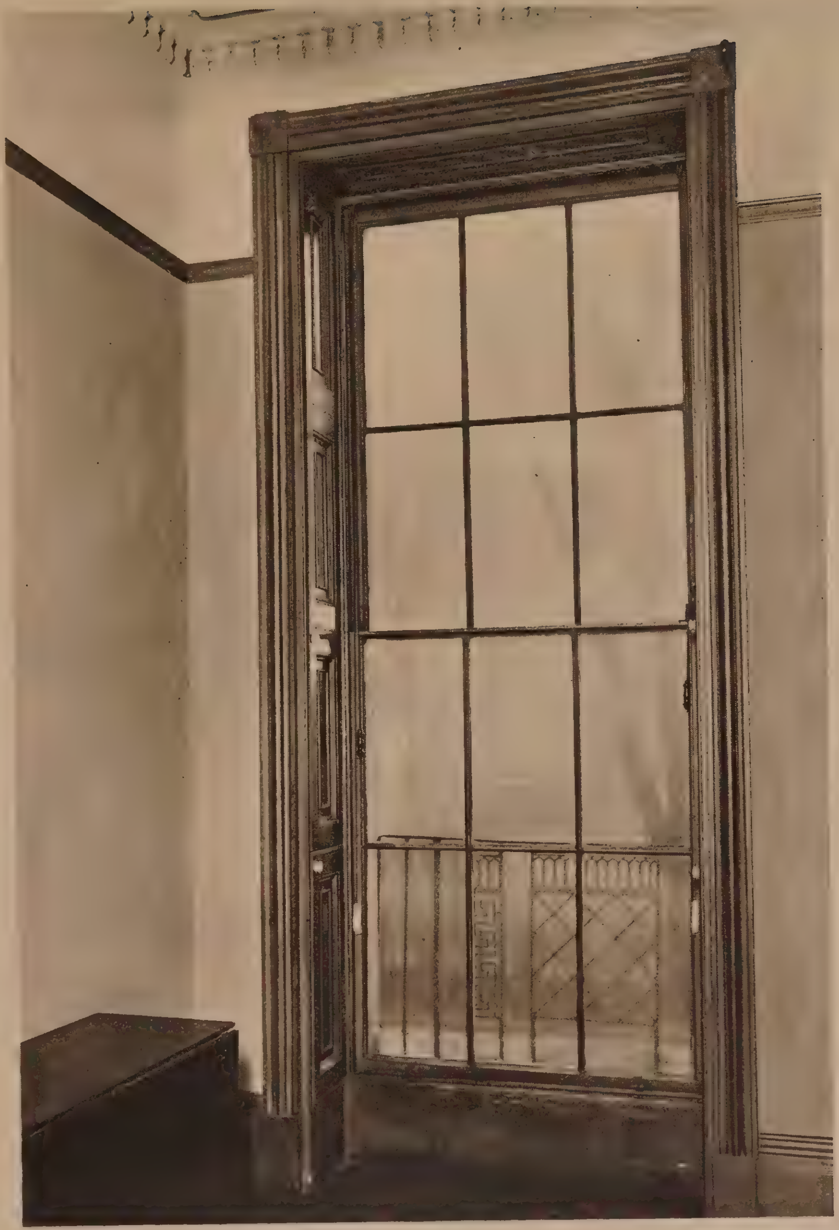


Fig. 93.—WINDOW IN 25 MECKLENBURGH SQUARE, LONDON.

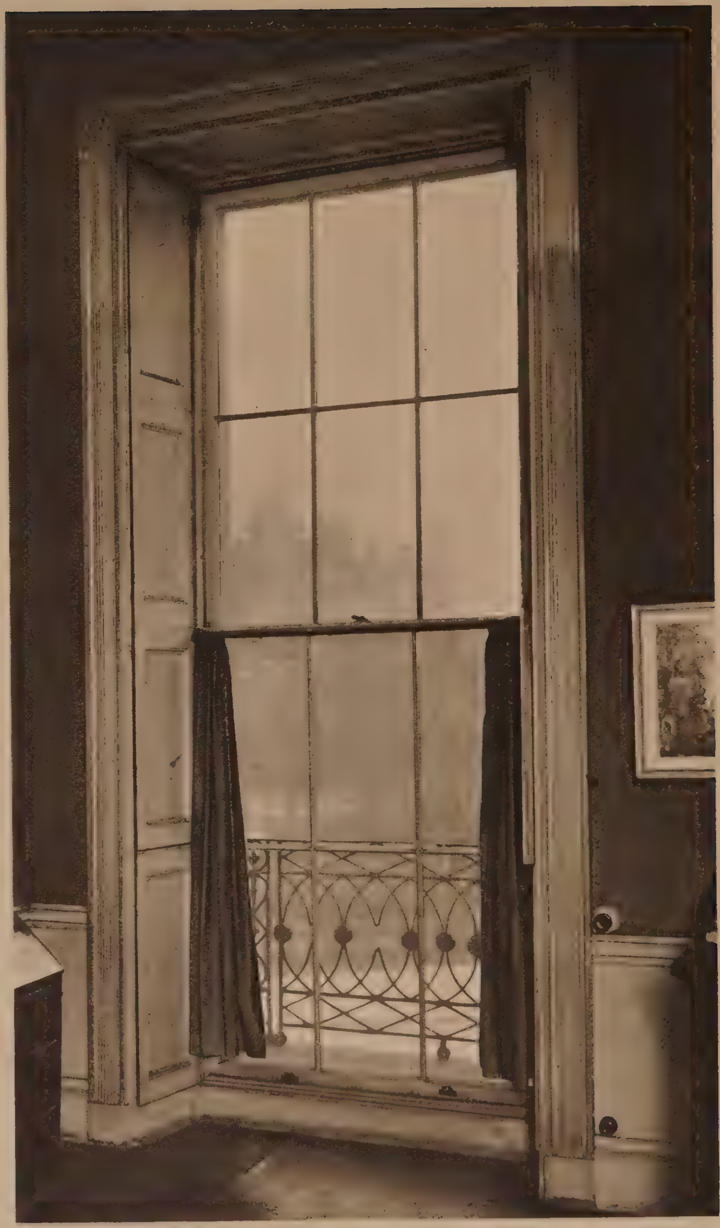


Fig. 94.—WINDOW ON FIRST FLOOR, 41 RUSSELL SQUARE, LONDON.

(Early XIXth Century.)

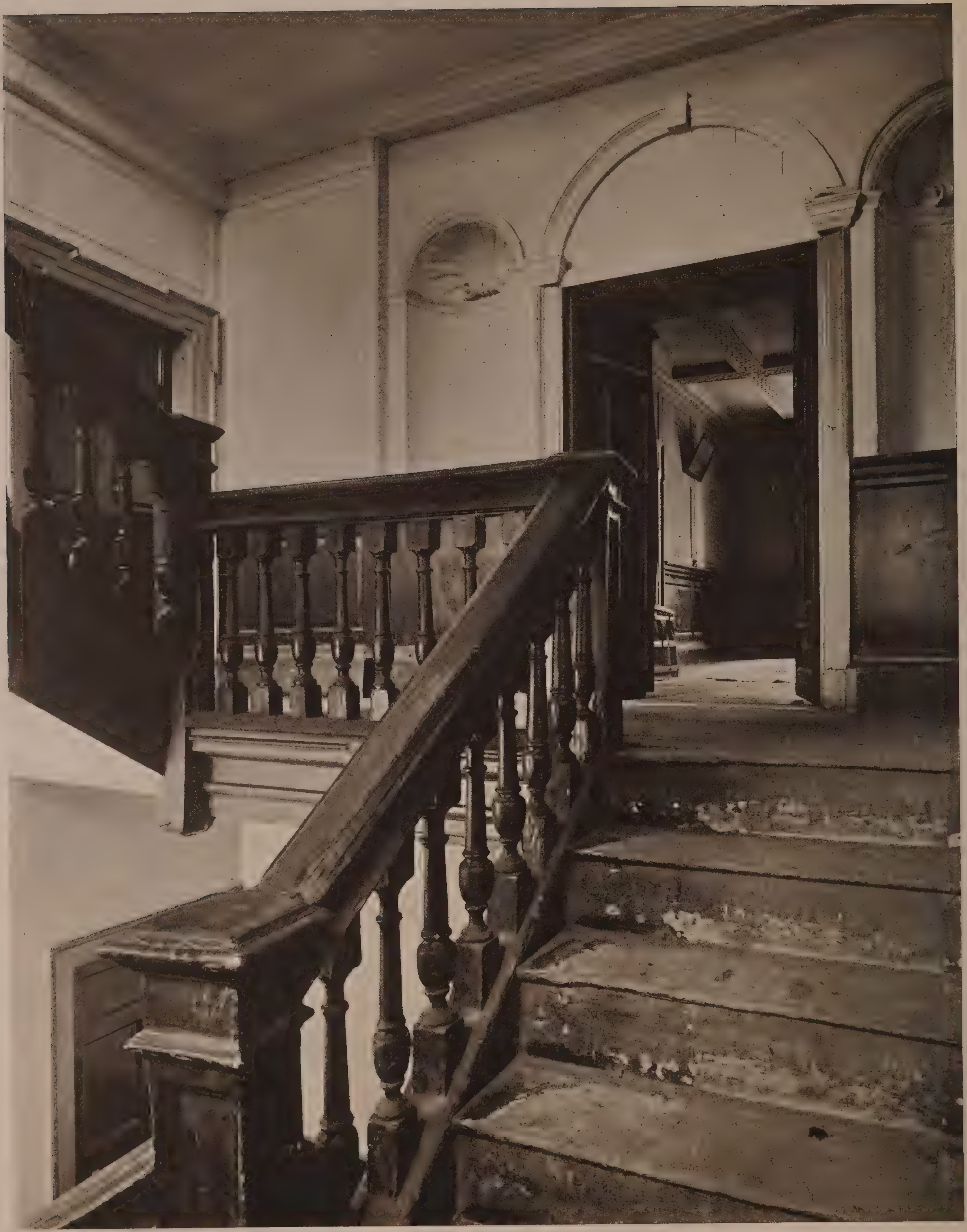


Fig. 95.—36 BRIDE STREET, DUBLIN.

(*Circa* 1725.)

# VIII

# THE STAIRCASE

# VIII

# THE STAIRCASE

THE staircase hall, when distinct from the hall proper, was usually of generous size during the late seventeenth century. A staircase in the reign of William III. is described as making the fourth part of the house, and a writer of the late eighteenth century alludes to the greater part of the available room being given over to halls, passages, and magnificent staircases.[1]

Stairs were, for the most part, arranged in wide, straight flights, divided by spacious half-paces or landings about a rectangular well; and the walnut staircase at Drayton, dating from the early eighteenth century, is in advance of its date in its adoption of the open string or circular plan. The changes introduced shortly after the Restoration lie, not in construction or plan, but in detail.

The continuous flowing and foliated scroll-work, carved of oak or pine, filling up the spaces between the string and the rail, which dates from the middle years of the seventeenth century,[2] is characteristic of the early enriched period of decoration immediately before and after the Restoration of monarchy. Though, from the necessary massiveness of its construction, best placed in great houses—the balustrade is itself sometimes five inches thick, and the proportions of the rail and string correspond—examples are found in smaller houses, as in No. 25 High Street, Guildford. The vigour and freedom of the acanthus scrolls of the balustrade, in which amorini are occasionally introduced, and the carved enrichments of the string and panelled newels are noticeable in the examples in great houses. In small buildings, such as the Close, Winchester, and the house in Guildford High Street, the moulded string handrails and newels are left plain.[3]

In public buildings, such as the Sheldonian Theatre, which was completed in 1668 (Fig. 97), and in staircases in the Inns of Court, the massive string, newels, and large handrail belong to the earlier type, while the space between the rail and the string is filled in by stout turned balusters (Fig. 96). In both foliated balustrade and balustrade consisting of stout turned balusters, the handrail is broad and flat; and the same type of handrail persists, even when the baluster is reduced in size, in the case of solid-string staircases of rectangular plan, as at Moulton Manor House, Yorkshire, where the vase finials characteristic of the foliated balustrade still crown the substantial square newels.

---

[1] José Macpacke, *Οικιδια*, p. 47. 1785.

[2] Namely, Tyttenhanger, 1654; Thorpe Hall, 1656; Forde Abbey; Eltham Lodge, 1663; Wentworth Castle; Cassiobury; Dunster Castle.

[3] The Guildford example has the newels enriched by carved vases.

In private houses of the early eighteenth century the solid string is usually abandoned—the close-set slender balusters rest directly on the steps, the moulded handrail ramps up to the inconspicuous newels, which often take the form of a classical column complete with its base and capital, and the place of the lowest newel is usually taken by a graceful ring of balusters. In this type the handrail is reduced in size to a light mahogany rail that can be gripped by the hand. The ends of the treads are finished with brackets, shaped and carved with an enriched scroll. The form of the slender balusters, which were grouped in twos and threes on each tread, was capable of many small variations. There seems no reason to doubt that the date, 1652,[1] carved in relief on the newel of Dawtrey Mansion, Petworth, refers to the stair as a whole, for spiral turning had by that time become a feature of furniture design. While the finials and the pendants of the newels of this staircase resemble similar Jacobean features, the spirally twisted balusters resemble those of early post-Restoration days, consisting of a single short spiral ending in a vase-shaped member above a block, as in the staircase at Moulton Manor, Yorkshire, a type which persists, in a few cases as late as the first years of the eighteenth century, at Mompesson House, Salisbury (1701), and in a back staircase at Kimbolton (1708), a period of half a century.

In a house in Austin Friars[2] (1704) the newels of the staircase are an enlarged version of the spirally-twisted balusters. In the eighteenth century close spiral grooving takes the place of the open twist where one pattern of spiral is introduced, or variety is attained by the introduction of fluted shafts, as in the staircases at Coventry and Prior Park (Figs. 101 and 102). In several instances two or three distinct patterns were employed for each unit (the tread), as in the Great House, Cheshunt, and elsewhere.

---

[1] Illustrated in Godfrey's *The English Staircase*, Plate XXXII.

[2] Now demolished. Illustrated in Gotch's *Growth of the English House* (Fig. 212), p. 297.

The material for the balusters and handrail was, in the middle years of the eighteenth century, mahogany. In a staircase from King's Lynn, dating from the second decade of the eighteenth century, the balustrades and steps are of oak, while the carved detail and handrail are of mahogany. In small houses the balustrade was often of soft wood painted white.

The wall opposite the balustrade is usually panelled to the height of the handrail, the panels following the rake of the stairs. The arched screen, either on the ground or first floor, is an unusual feature of this date. It was introduced with fine effect in East Acton Manor House,[1] dating from the early eighteenth century, where the upper hall or landing was increased in width by a passage,[2] divided from the landing by a screen of arches, of which the central arch, which was larger than the rest, was distinguished by a key-block and an important arch-mould. In the first floor landing at Finchcocks, which has a chimneypiece, a newel is continued up to the next flight as a constructional feature (Fig. 104).

An exception to the rule of using small turned and twisted balusters is the Palladian staircase, for it was held that, 'though in small buildings a twisted rail is very popular,' in magnificent buildings they were vastly 'inferior to a noble pedestal.'[3] The architect reverted to the massive staircase leading only to the first floor, as at Coleshill, where Celia Fiennes observed that 'the second floor was served only by back stairs because the great stairs goe but to ye first Storey.' The balustrade, based on Italian staircases of stone, has notably large square newel posts, broad flat handrail, and solid string, forming an entablature with architrave, carved frieze and cornice, in which are placed heavy balusters of Italian type, as at Guy's Hospital (Figs. 99 and 100). Such staircases were originally of deal painted white or stone colour, but some have been grained at a later period.

With the disappearance of the structural importance of the newel in wooden staircases it was possible for the stair to maintain an unimpeded sweep from top to lowest level, and detailed drawings setting this out appear in the works of the practical joiner-architects, such as Pain and Hoppus. The prevalence of the oval or circular plan is characteristic of the late eighteenth century, though such plans had been fully described at an earlier date.[4] Though the staircase-well was relatively smaller, care was taken that it should be adequately lighted. 'The light of a staircase,' we are told, 'should always be liberal to avoid slips, falls, &c.;[1] and in the late eighteenth century, especially in London houses, a large skylight was found to be the best solution. In the middle years of the century a balustrade of Chinese frets is an uncommon feature, and apparently not to the taste of the architects, for some handsome buildings are described in the *Builder's Magazine*[2] as 'miserably supplied' by Chinese rails in the place of the 'antient balustrade.' An interesting example of this type is in No. 5 John Street, Bedford Row (Fig. 105).

---

[1] Now demolished.

[2] Norman, *East Acton Manor House.*

[3] Batty Langley, *The Builder's Complete Assistant* (date unknown, but after 1788), p. 65.

[4] *E.g.*, Edward Oakley, *The Magazine of Architecture*, 1730 (p. 56).

Stairways of stone called for balustrading of metal, and, owing to the rapid development of English ironwork after the arrival of Jean Tijou in the reign of William III., and of the publication of his designs in 1693, wrought-iron balustrades were devised for the greater houses. But by the middle years of the eighteenth century a simpler iron balustrade with mahogany handrail was also employed in lesser houses, such as Wolterton (Fig. 113).

During the second half of the century, owing to the lightness of metal and its special adaptability to stairs of curved plan, it was considered 'superior to wood, both for strength and beauty.'[3]

The unit of the balustrading first took the form of a foliated baluster or lyre, each unit occupying the space of a tread; later a foliated S-scroll appears, as in 5 Grafton Street (Fig. 116). As a result of the development of the cast-iron industry, simple designs, such as close-set vertical bars enclosing cast anthemium ornament at the top and bottom of the panel, were evolved, and this pattern is found in several houses designed by Robert Adam. Owing to the appreciation of cheaply-produced small-scale ornament in the late years of the eighteenth century, much of the detail was cast in lead upon the structural iron standards, as in the staircase at Heveningham in Suffolk, where Flaxman's well-known medallion of a Muse appears, and in the staircase at Sheen House, Richmond.[4] Designs by Adam, in which the vertical lines are accentuated, are in keeping with the continuous curve of the flights of stairs, circular or elliptical in plan, which were in fashion in the second half of the eighteenth century. Such stairs, composed of winders, the inner end of which was built into the wall, occupied but little space, the outer end of the step being unsupported. Such stairs have been condemned as 'little, cold and meagre, but quite in character with the rather severe schemes of decoration prevalent at the time'[1]; but the clean lines of the spiral curve, the exposure of constructional feature, the economy of space effected, are all in its favour.

---

[1] Batty Langley, *The Builder's Complete Assistant* (no date), p. 165.

[2] *The Builder's Magazine* (1774), p. 42.

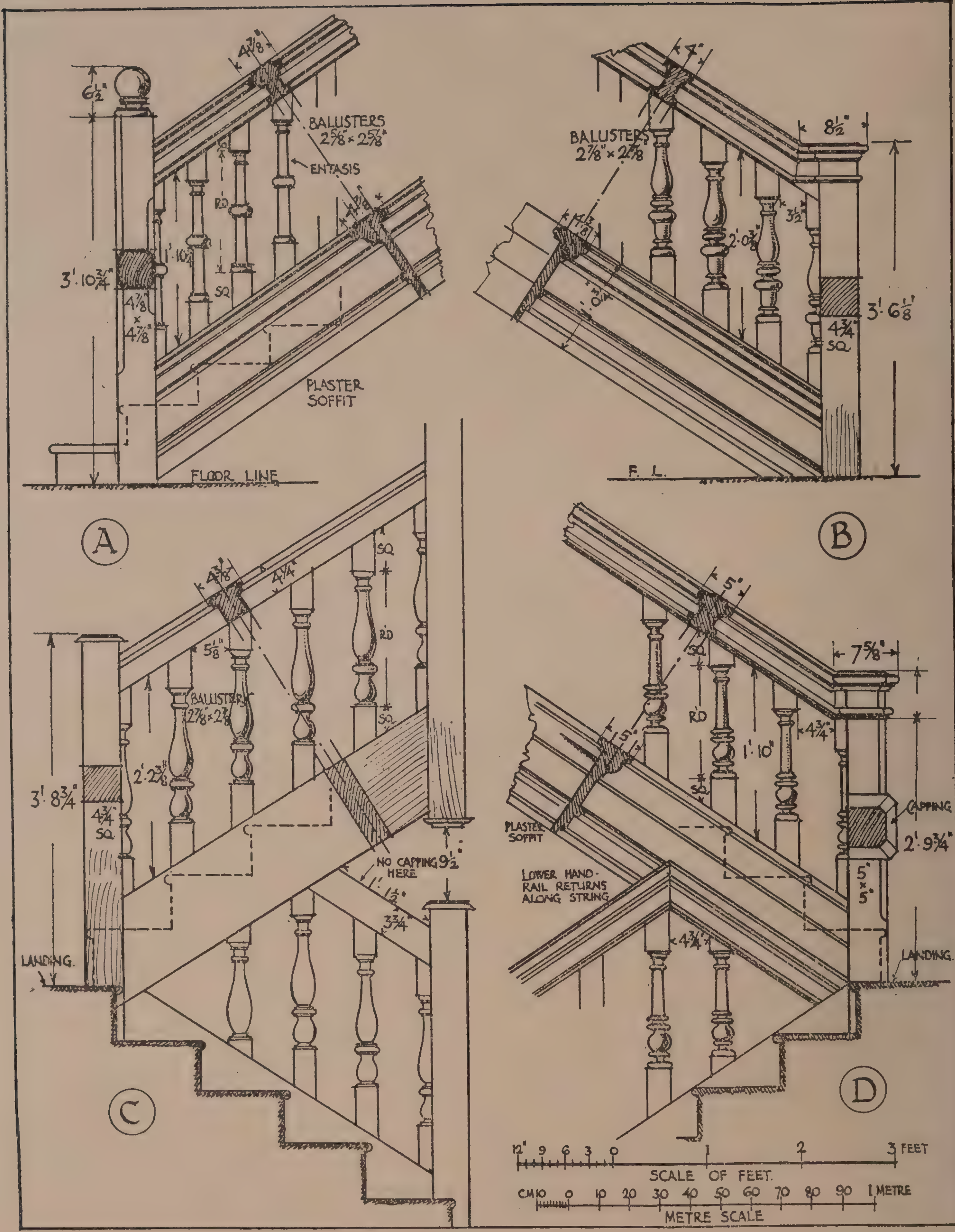
[3] Clavering, *Carpenter's Vade Mecum* (1776), p. 29.

[4] Now demolished.

The handrail of iron balustrades was of mahogany, which was not cut out of the solid, mainly owing to the difficulty of matching the grain and shades of the wood exactly, unless the rail could be cut of a single piece of plank.[2]

[1] Gotch, *The English Home*, p. 356.

[2] Clavering, *Carpenter's Vade Mecum* (1778), p. 28.


6½"
4⅞"
BALUSTERS 2⅝" × 2⅝"
ENTASIS
RD
1'·10½"
SQ
3'·10¾"
4⅞" × 4⅞"
4⅞"
PLASTER SOFFIT
FLOOR LINE
A
4"
BALUSTERS 2⅞" × 2⅞"
8½"
3½"
2'·0¾"
4⅞"
3'·6⅛"
4¾" SQ.
F. L.
B
4¾"
4¼"
SQ
RD
5⅛"
BALUSTERS 2⅞ × 2⅞
2'·2⅜"
3'·8¾"
4¾ SQ.
LANDING.
NO CAPPING HERE
9½"
1½"
3¾"
C
5"
7⅝"
5"
SQ
RD
1'·10"
4¾"
CAPPING
2'·9¾"
5" × 5"
PLASTER SOFFIT
LOWER HAND-RAIL RETURNS ALONG STRING
LANDING.
4¾"
D
12" 9 6 3 0 1 2 3 FEET
SCALE OF FEET
CM 10 0 10 20 30 40 50 60 70 80 90 1 METRE
METRE SCALE

*A. E. Richardson, del.*

A.—No. 3 Clifford's Inn (1682).
C.—No. 16 „ „ (1669).
B.—No. 8 Barnard's Inn (*c.* 1700).
D.—No. 2 Brick Court, Middle Temple (1678).

Fig. 96.—BALUSTERS OF STAIRCASES AT LONDON INNS OF COURT.

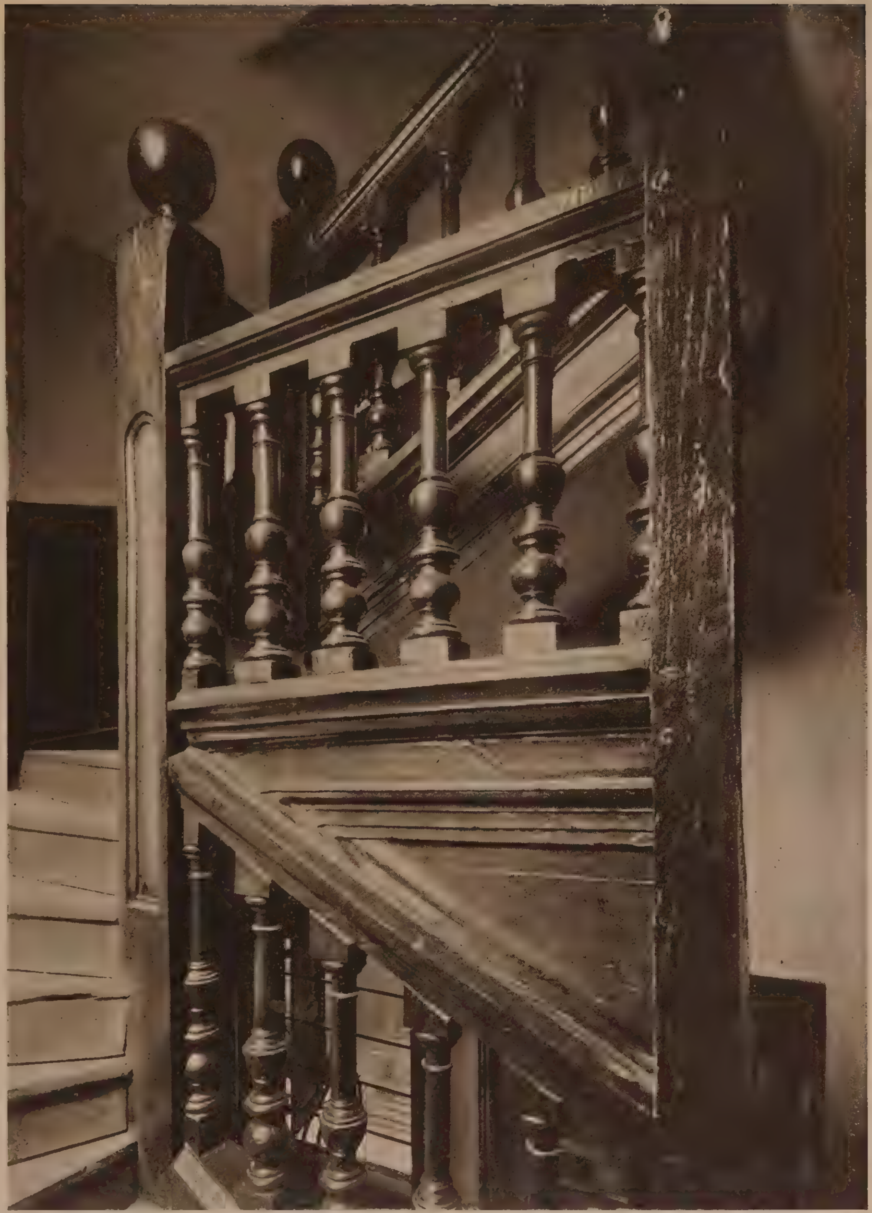


FIG. 97.—SHELDONIAN THEATRE, OXFORD. *Sir C. Wren*
(Completed 1668.)

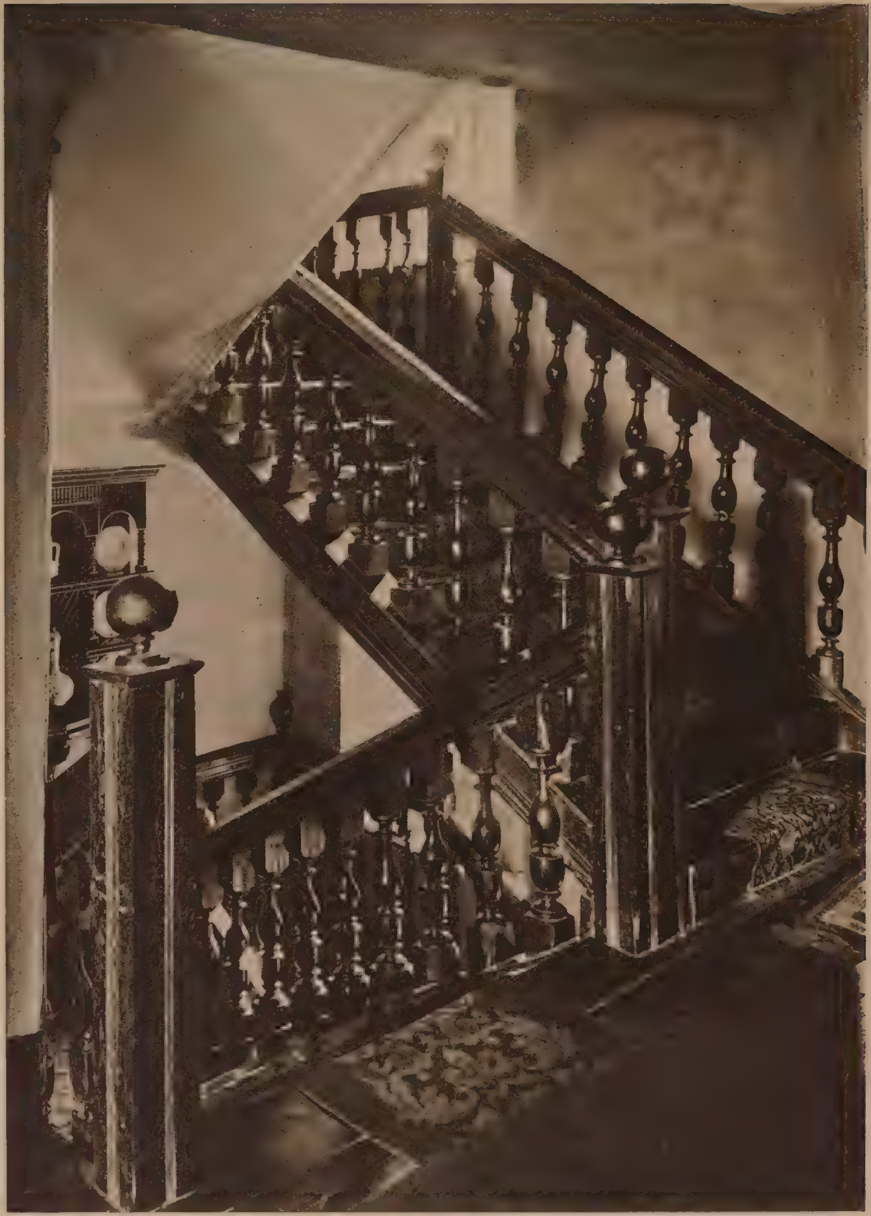
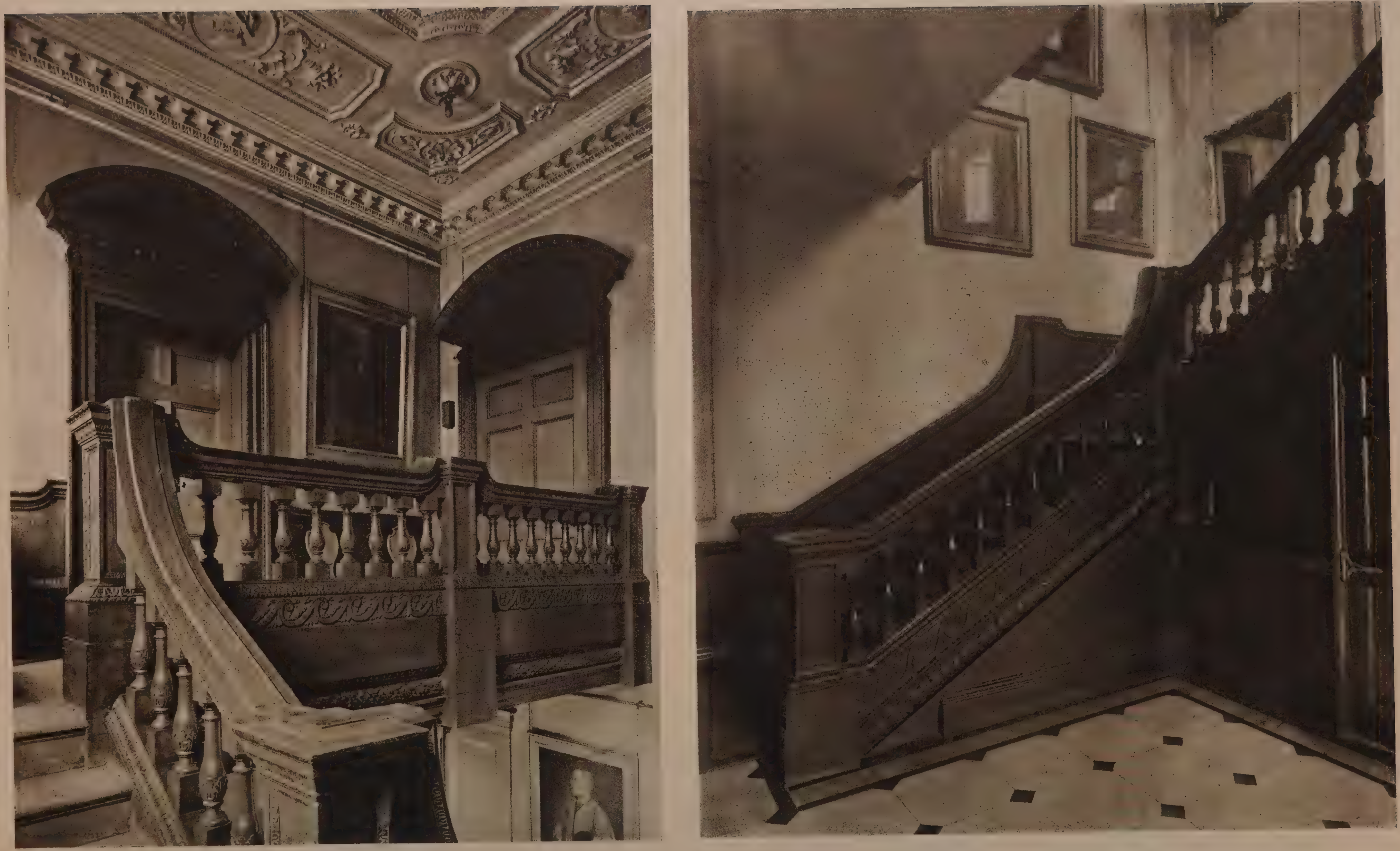


FIG. 98.—LOWER WESTON, HEREFORDSHIRE.
(Late XVIIth Century.)



Figs. 99 & 100.—GUY'S HOSPITAL, LONDON, S.E. (1724.)

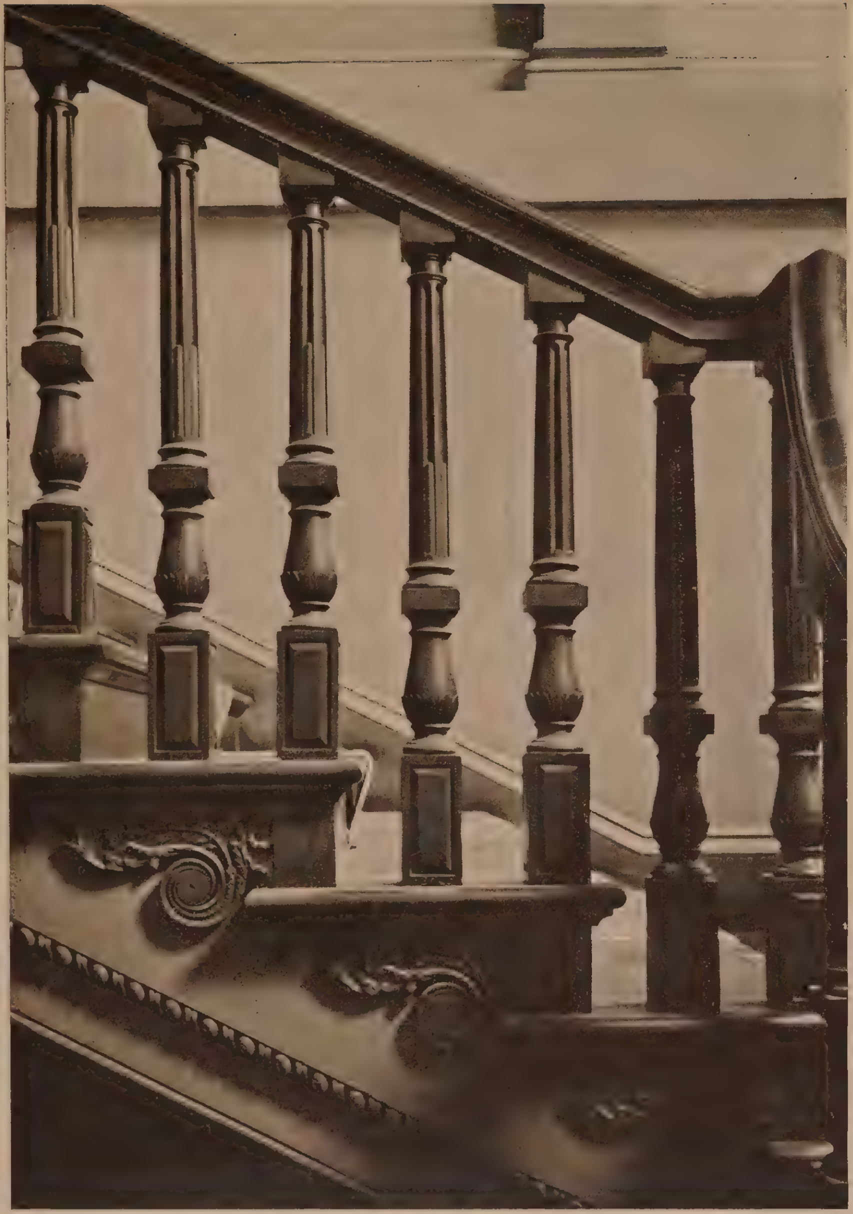


Fig. 101.—PRIOR PARK, BATH.
(1736.)

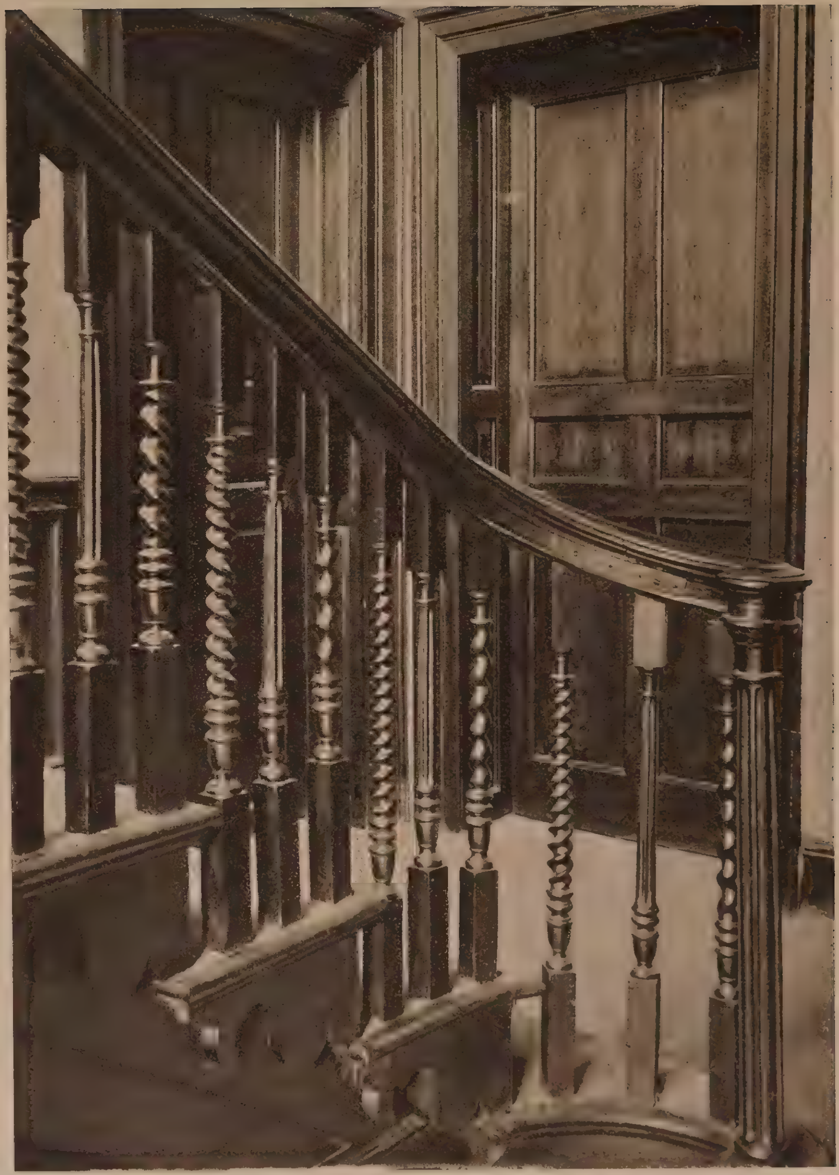


Fig. 102.—FROM A HOUSE AT COVENTRY.
(Early XVIIIth Century.)

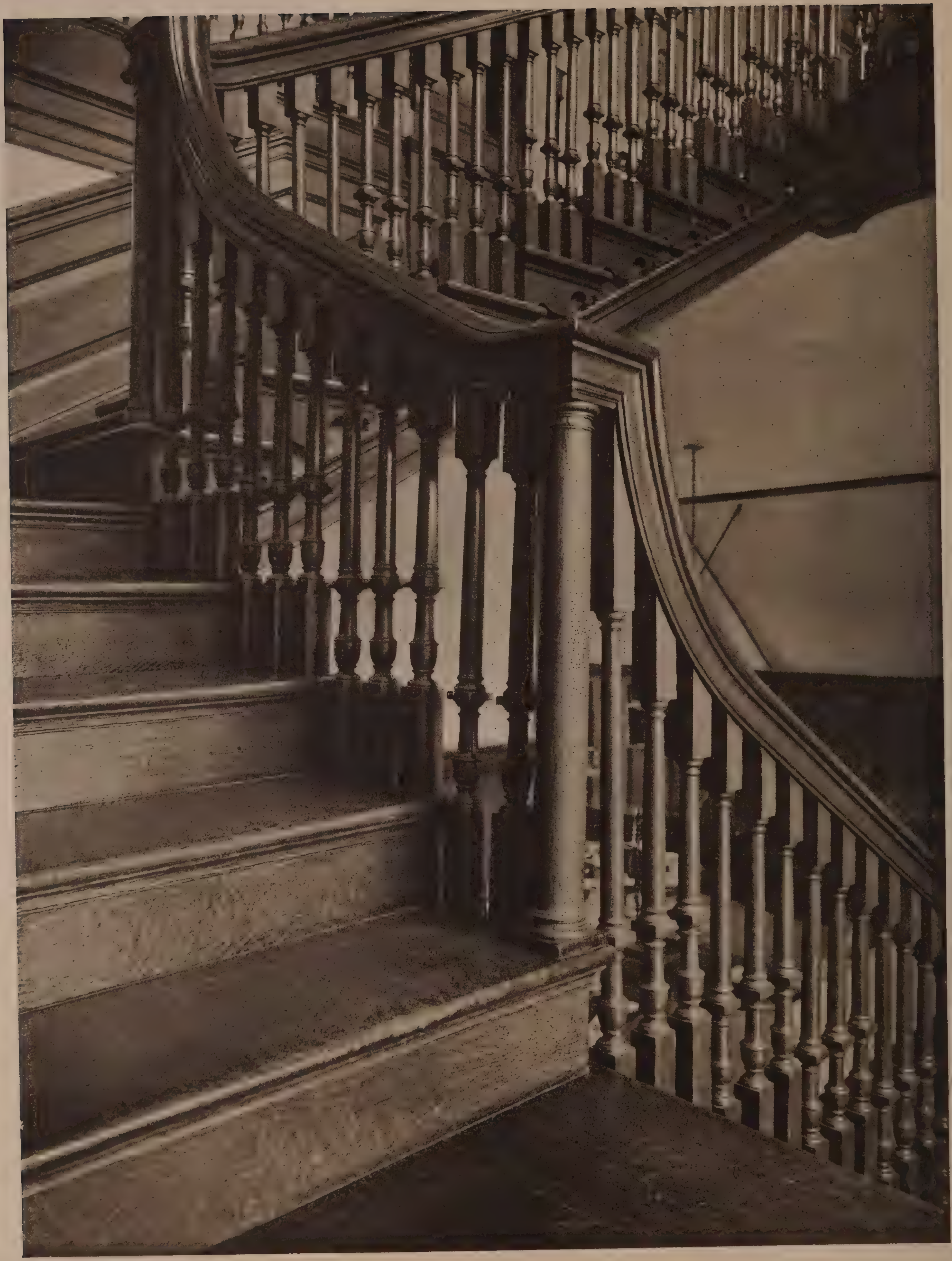


Fig. 103.—STAIRCASE AT FINCHCOCKS, GOUDHURST, KENT.
(*Circa* 1725.)

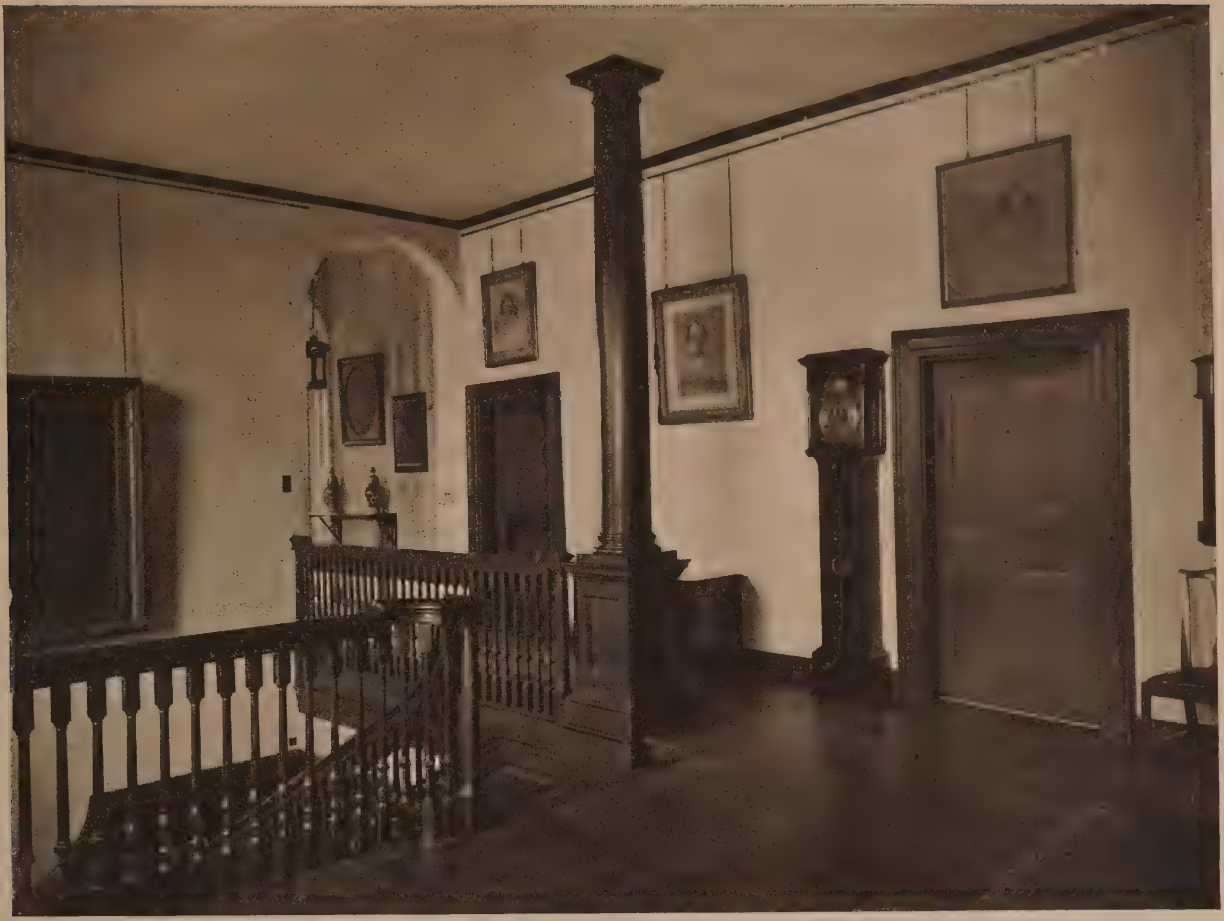


Fig. 104.—LANDING AT FINCHCOCKS, GOUDHURST, KENT. (*Circa* 1725.)

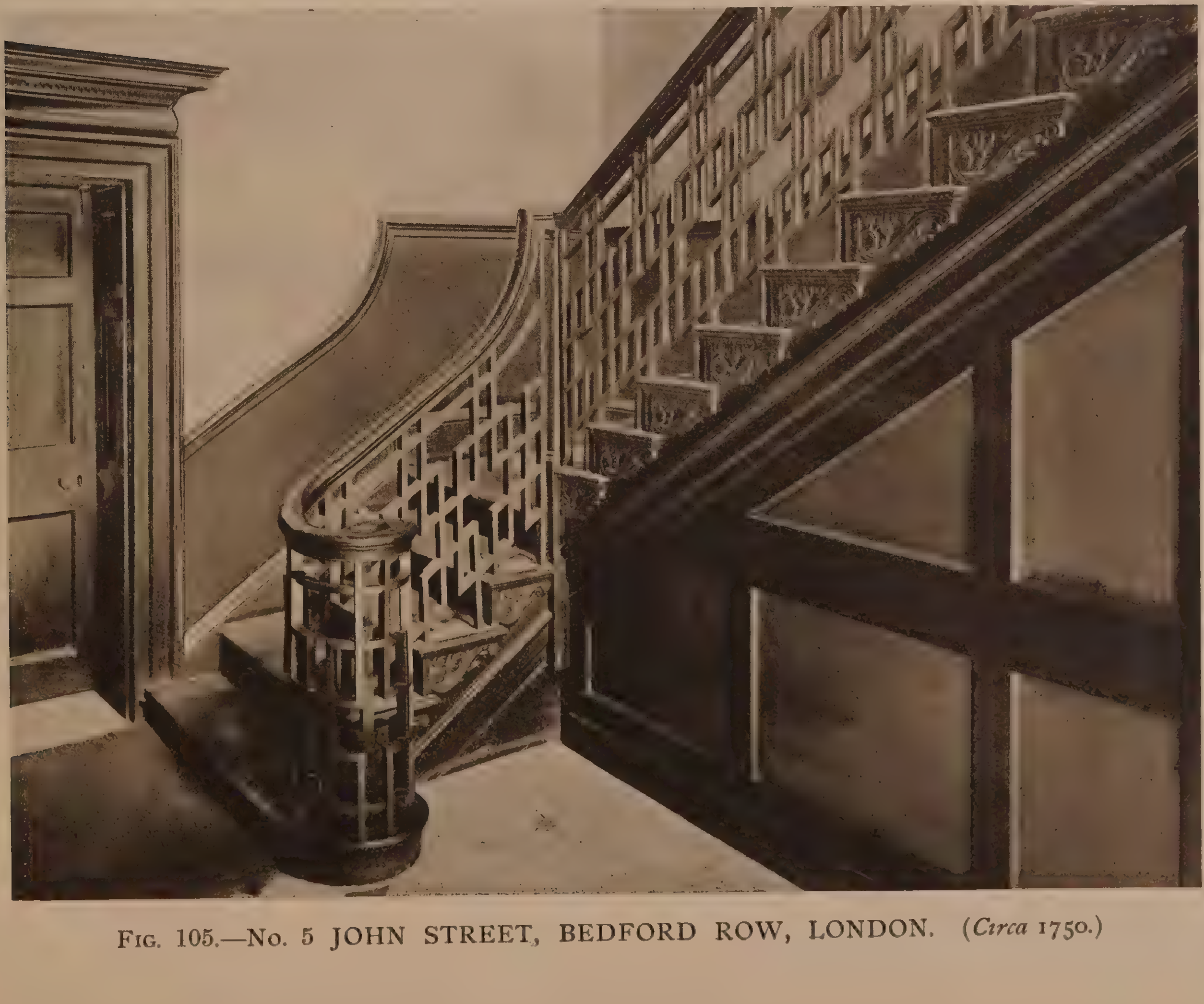
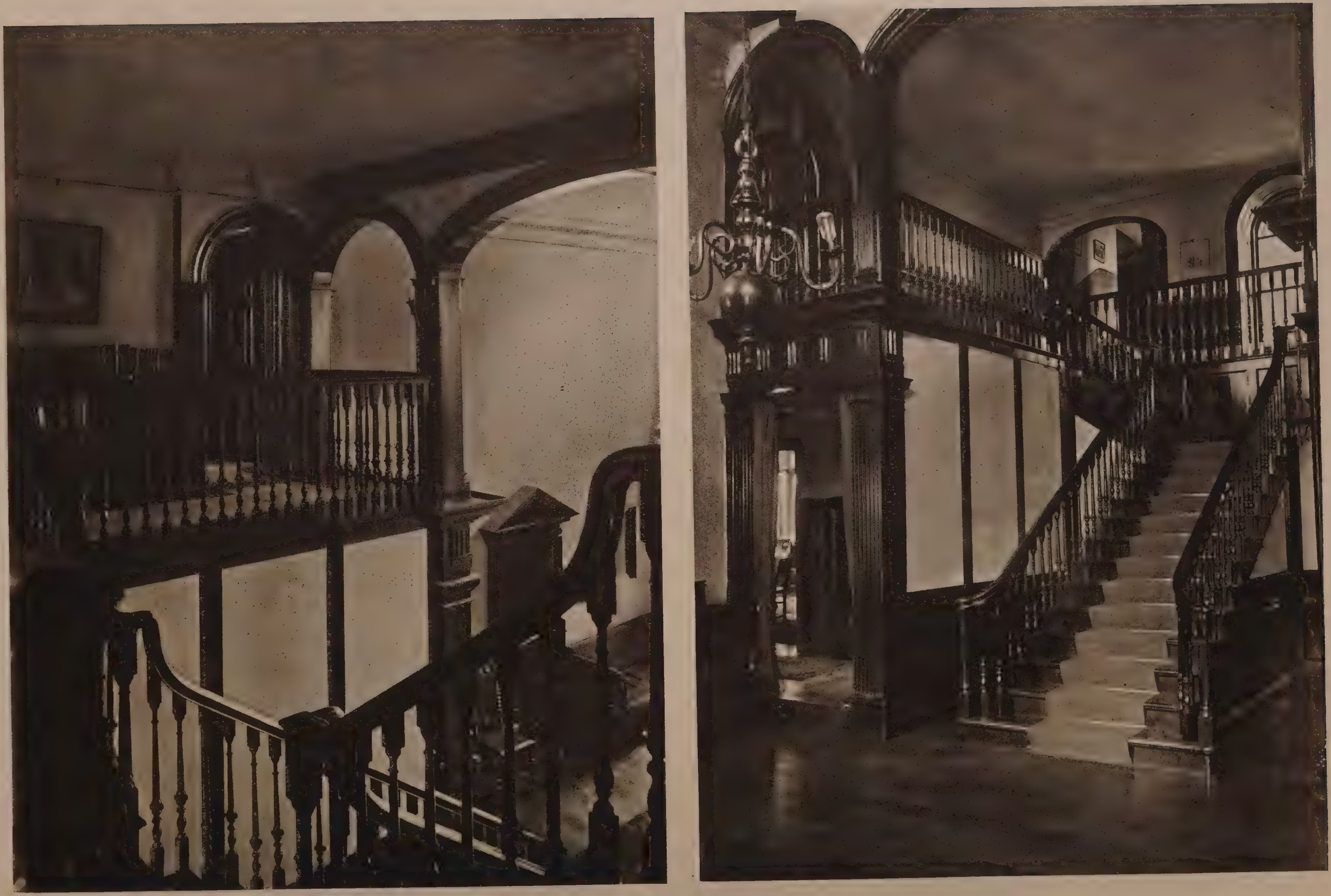


Fig. 105.—No. 5 JOHN STREET, BEDFORD ROW, LONDON. (*Circa* 1750.)



Figs. 106 & 107.—FEROX HALL, TONBRIDGE. (Early XVIIIth Century.)

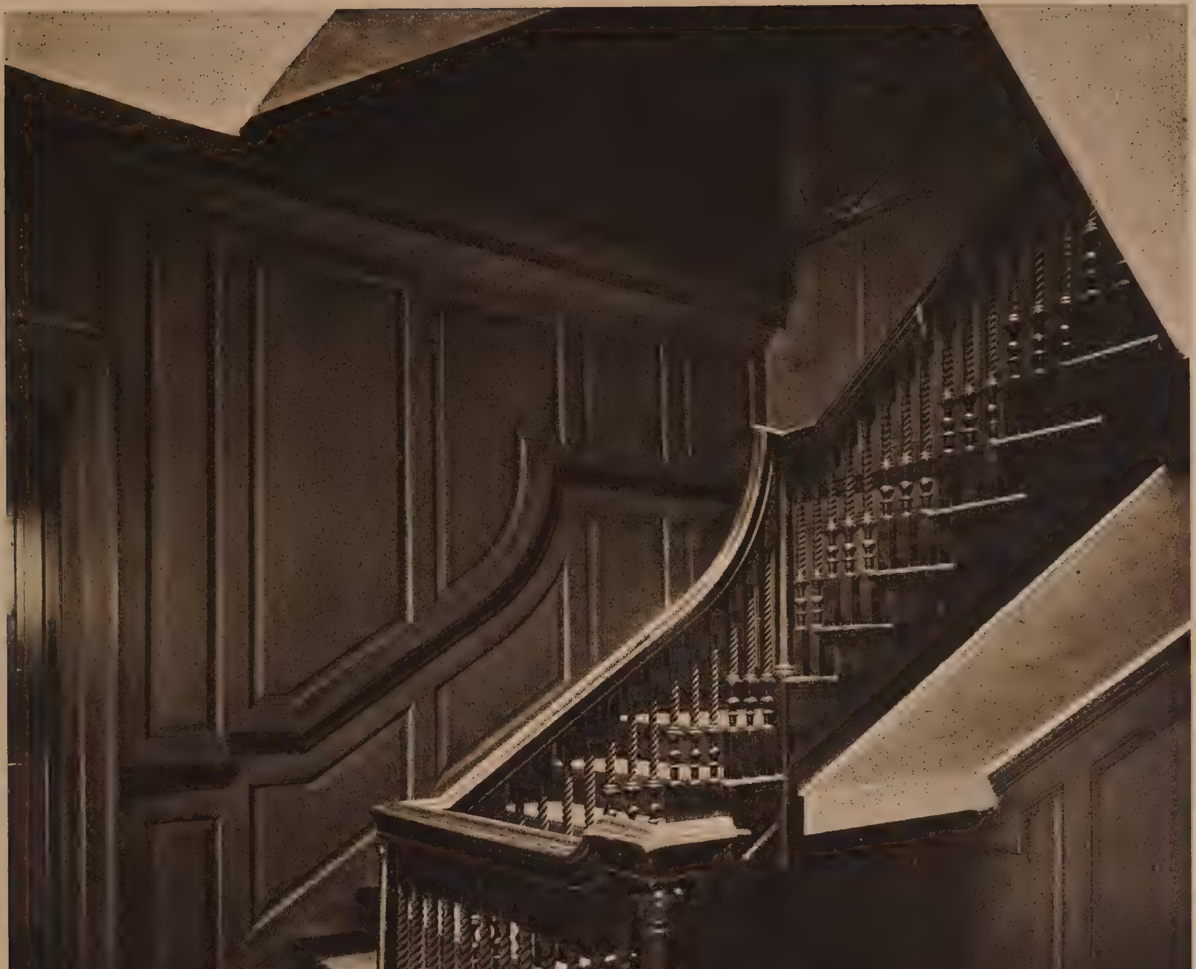


Fig. 108.—7a LAURENCE POULTNEY HILL, LONDON.
(Early XVIIIth Century.)

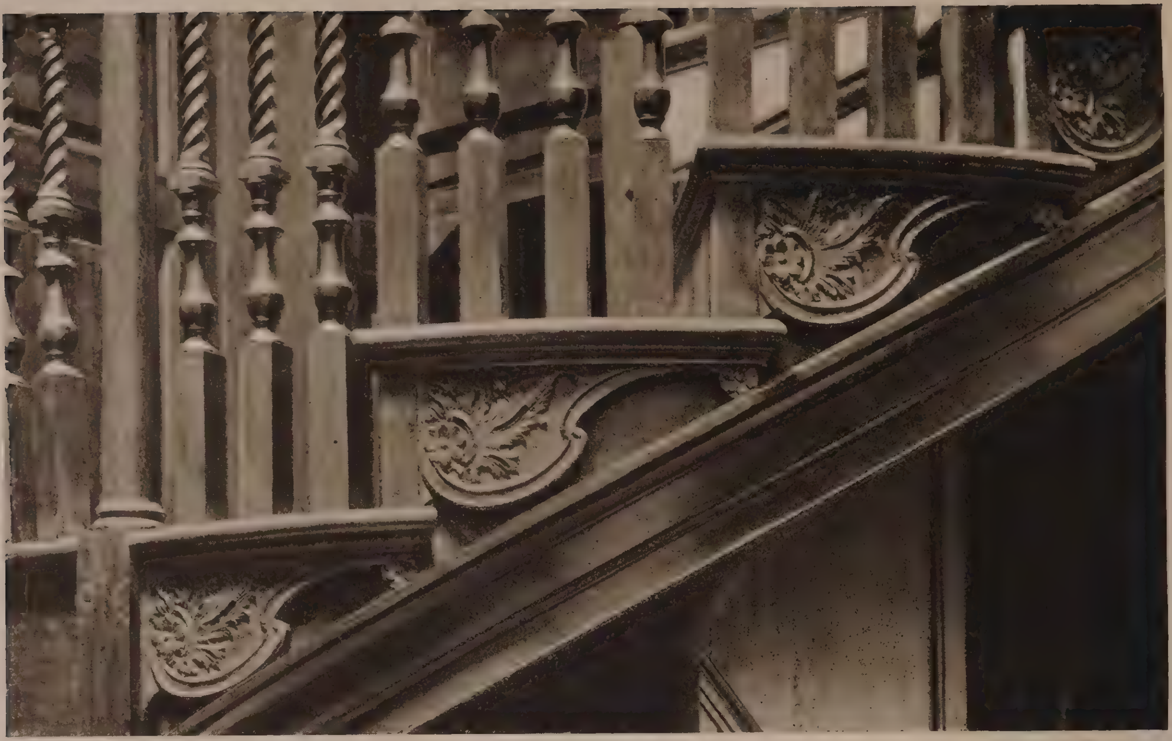


FIG. 109.—BRACKETS OF THE PULPIT STAIRCASE, ST. MAGNUS, LONDON BRIDGE. (Early XVIIIth Century.)

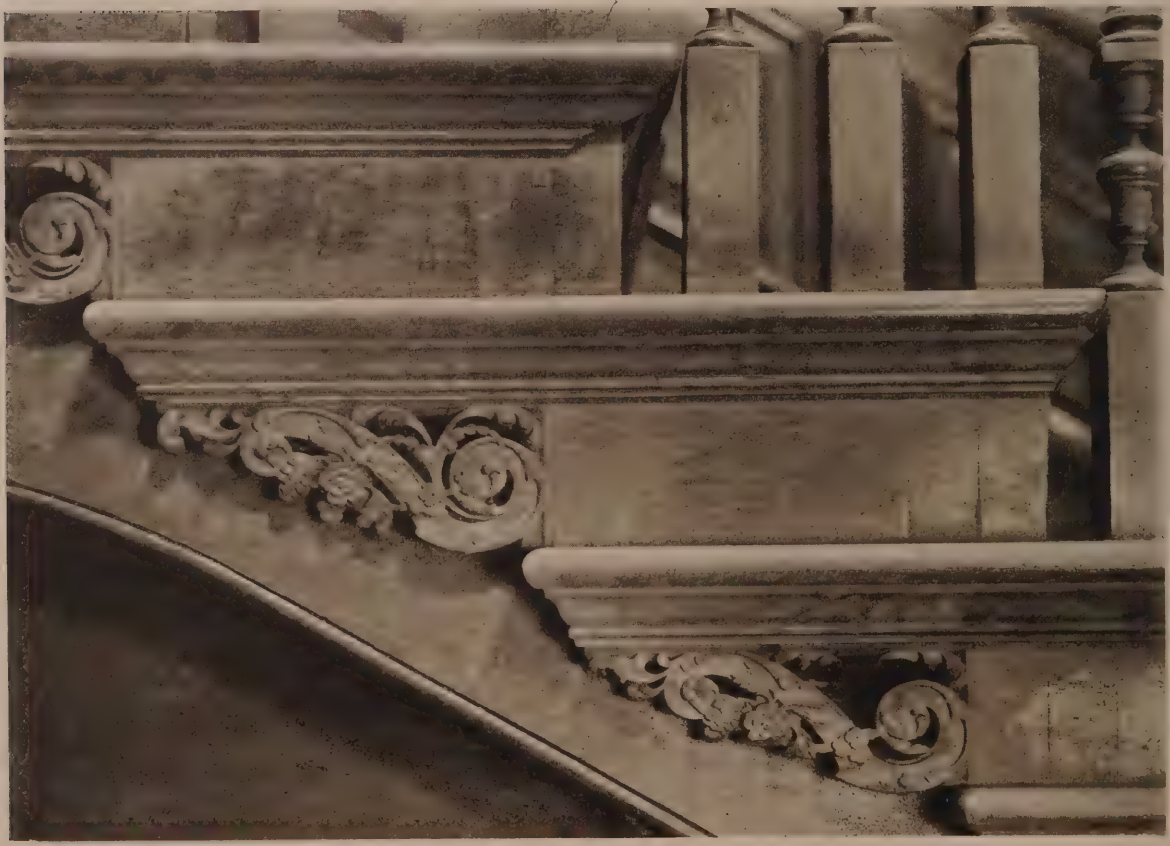
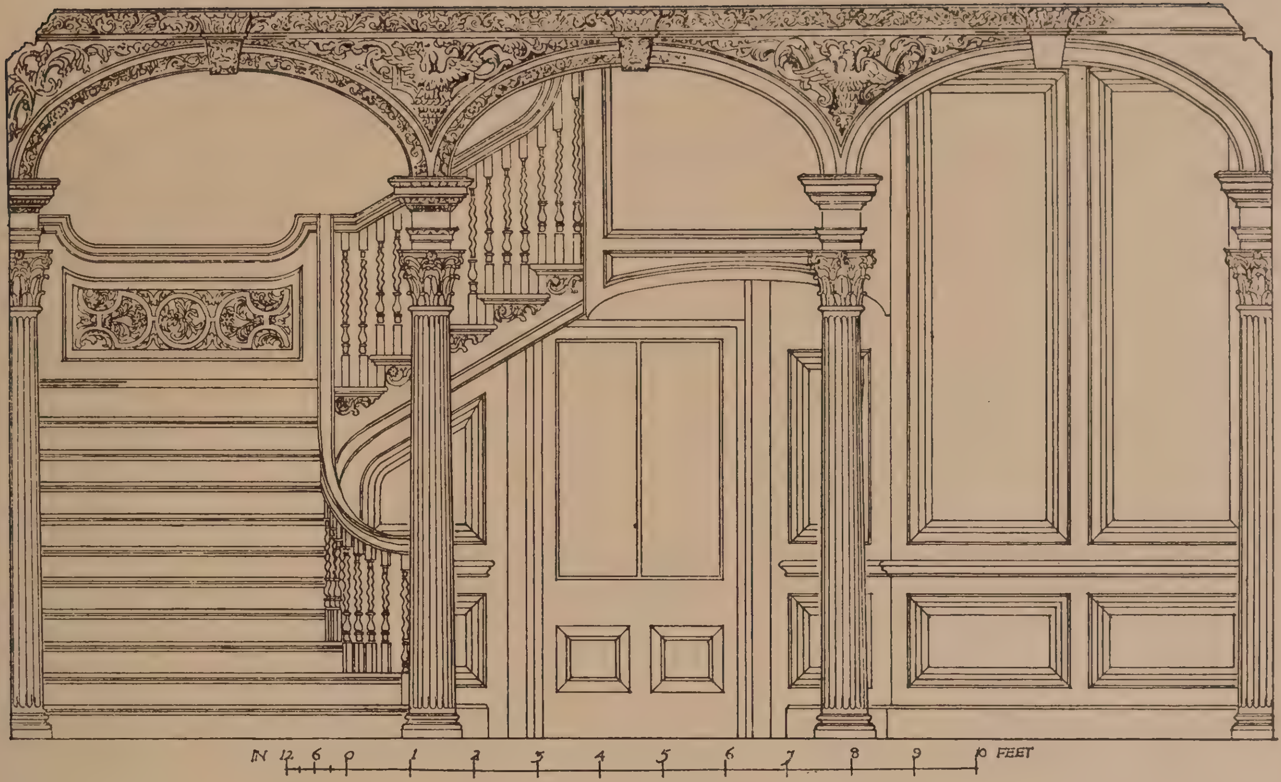
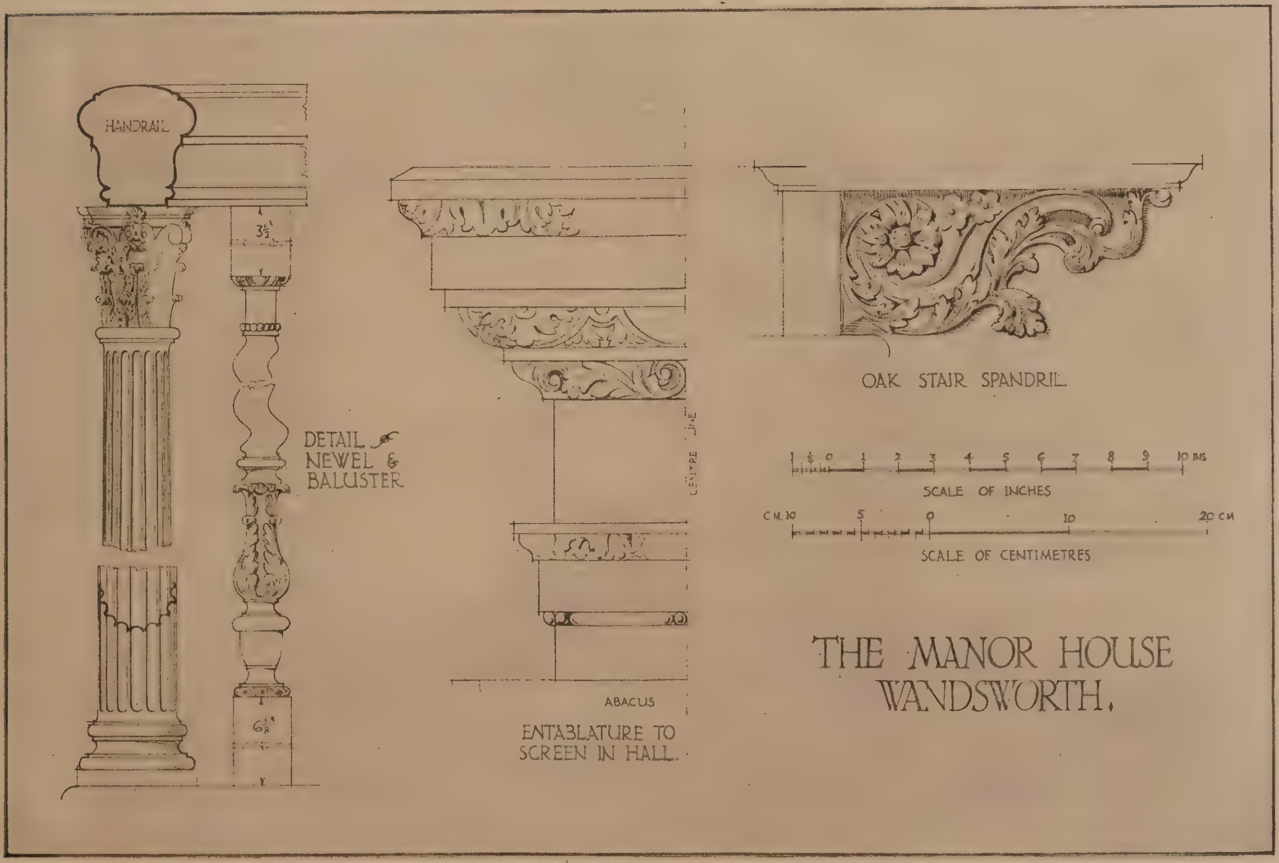


FIG. 110.—DETAIL OF BRACKETS, 33 MARK LANE, LONDON. (Late XVIIth Century.)


IN 12 6 0 1 2 3 4 5 6 7 8 9 10 FEET


HANDRAIL
3½"
DETAIL OF NEWEL & BALUSTER
6¼"
CENTRE LINE
ABACUS
ENTABLATURE TO SCREEN IN HALL.
OAK STAIR SPANDRIL
SCALE OF INCHES
1 ½ 0 1 2 3 4 5 6 7 8 9 10 INS
SCALE OF CENTIMETRES
CM 10 5 0 10 20 CM
THE MANOR HOUSE WANDSWORTH.

Figs. 111 & 112.—THE MANOR HOUSE, WANDSWORTH. (Close of XVIIth Century.)
(*Now demolished.*)

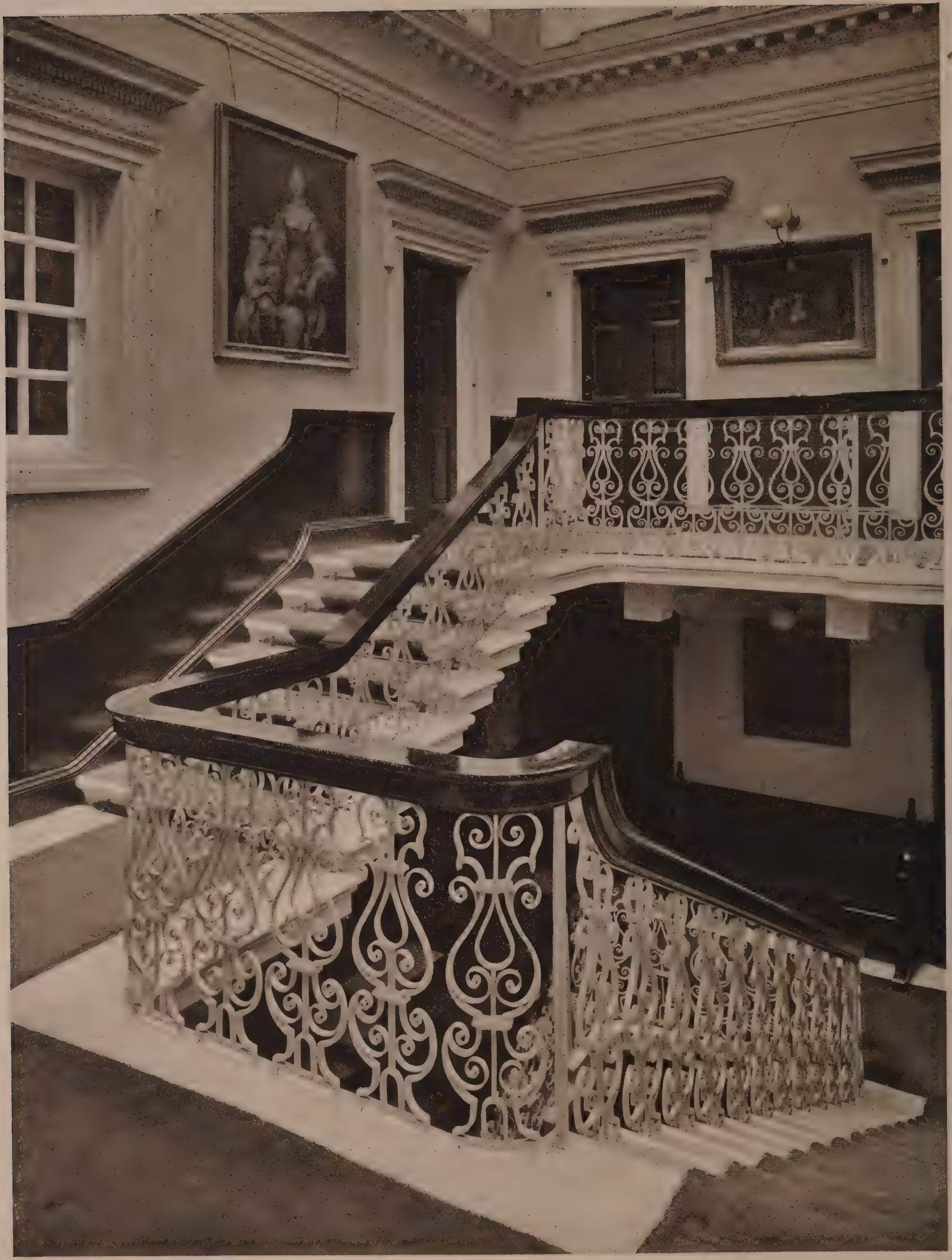


FIG. 113.—WOLTERTON HALL, NORFOLK. *By Thomas Ripley.*
(*Circa* 1724.)

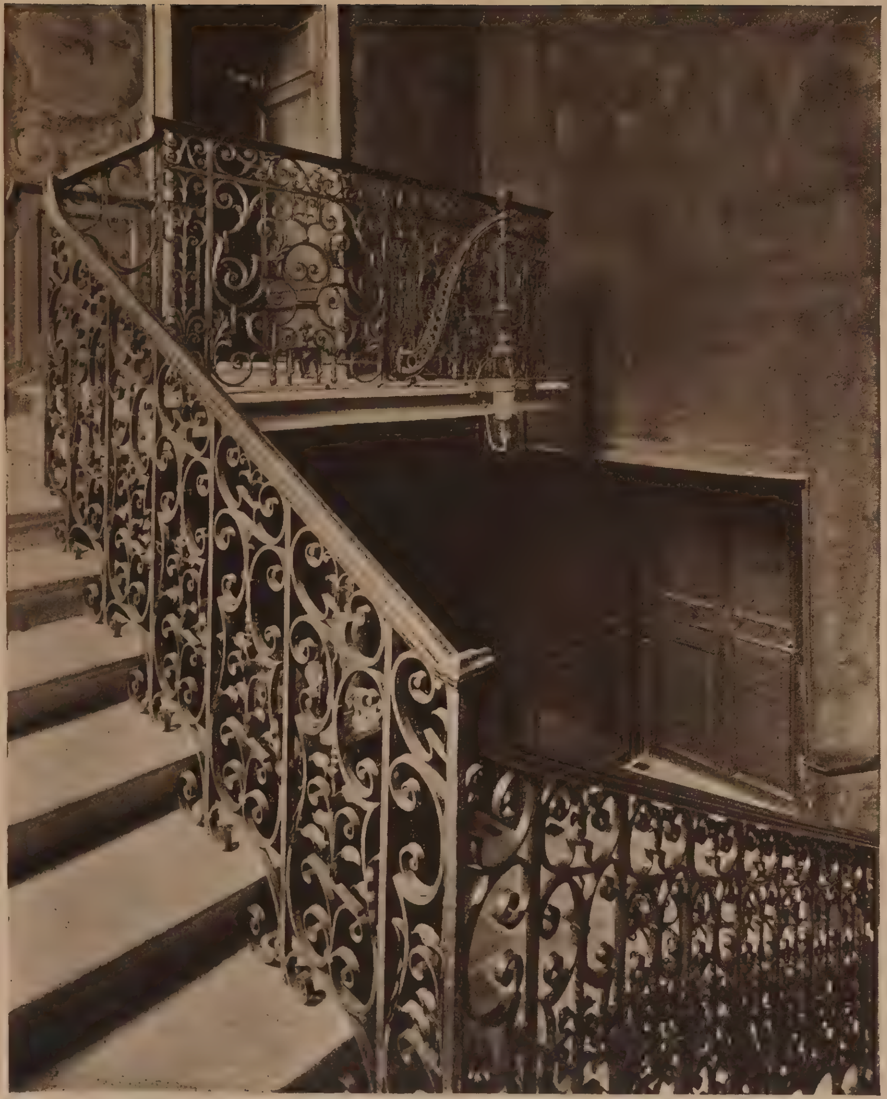


Fig. 114.—DRAYTON HOUSE, NORTHAMPTONSHIRE.
(*Circa* 1689.)

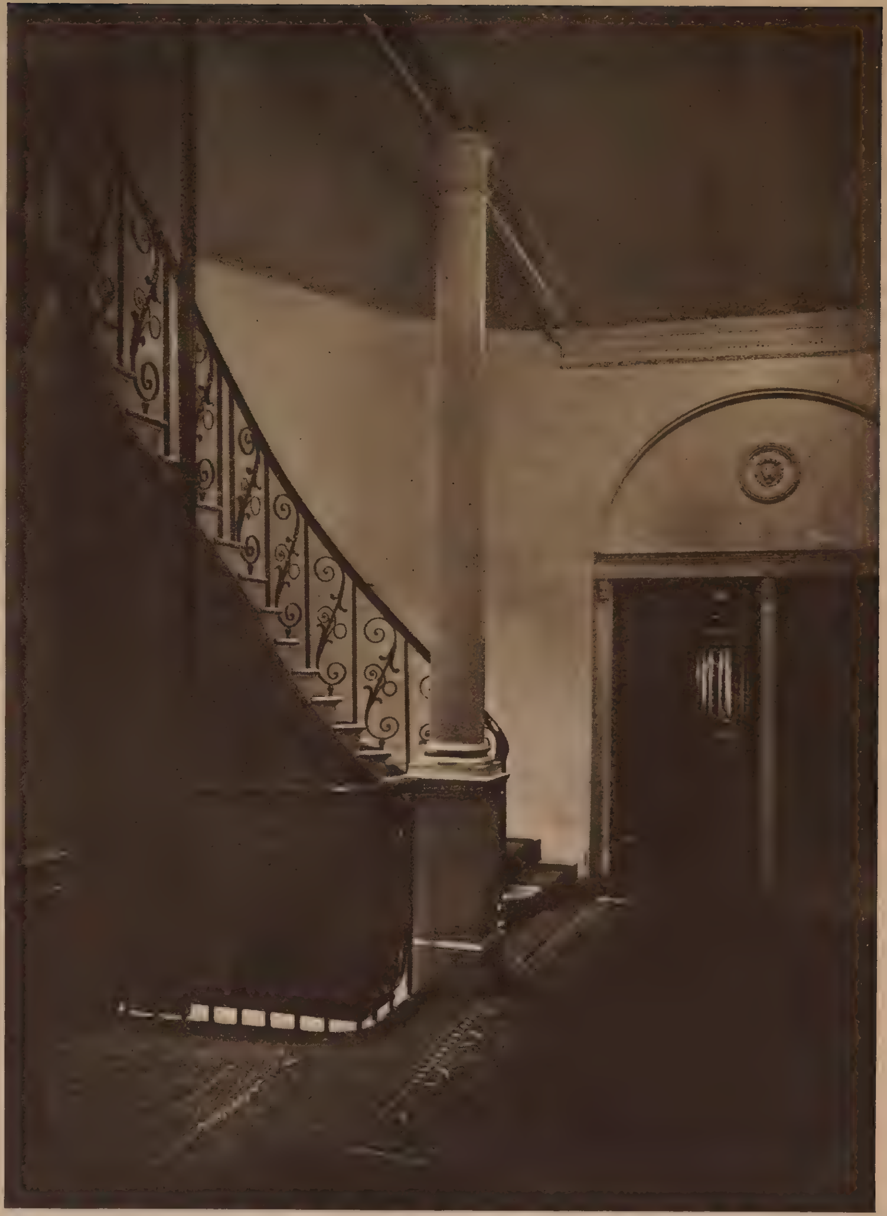


Fig. 115.—16 QUEEN ANNE'S GATE, LONDON.
(Late XVIIIth Century.)

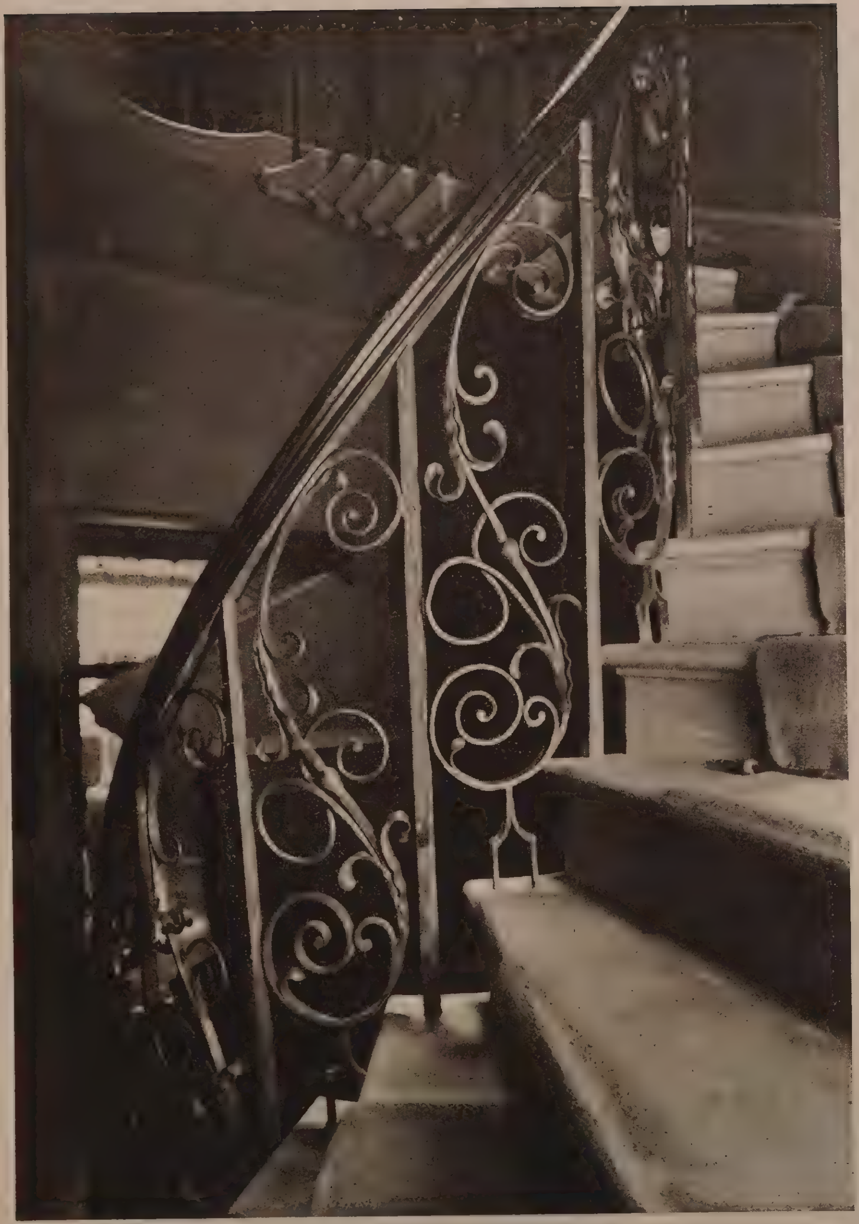


FIG. 116.—5 GRAFTON STREET, LONDON.
(Late XVIIIth Century.)

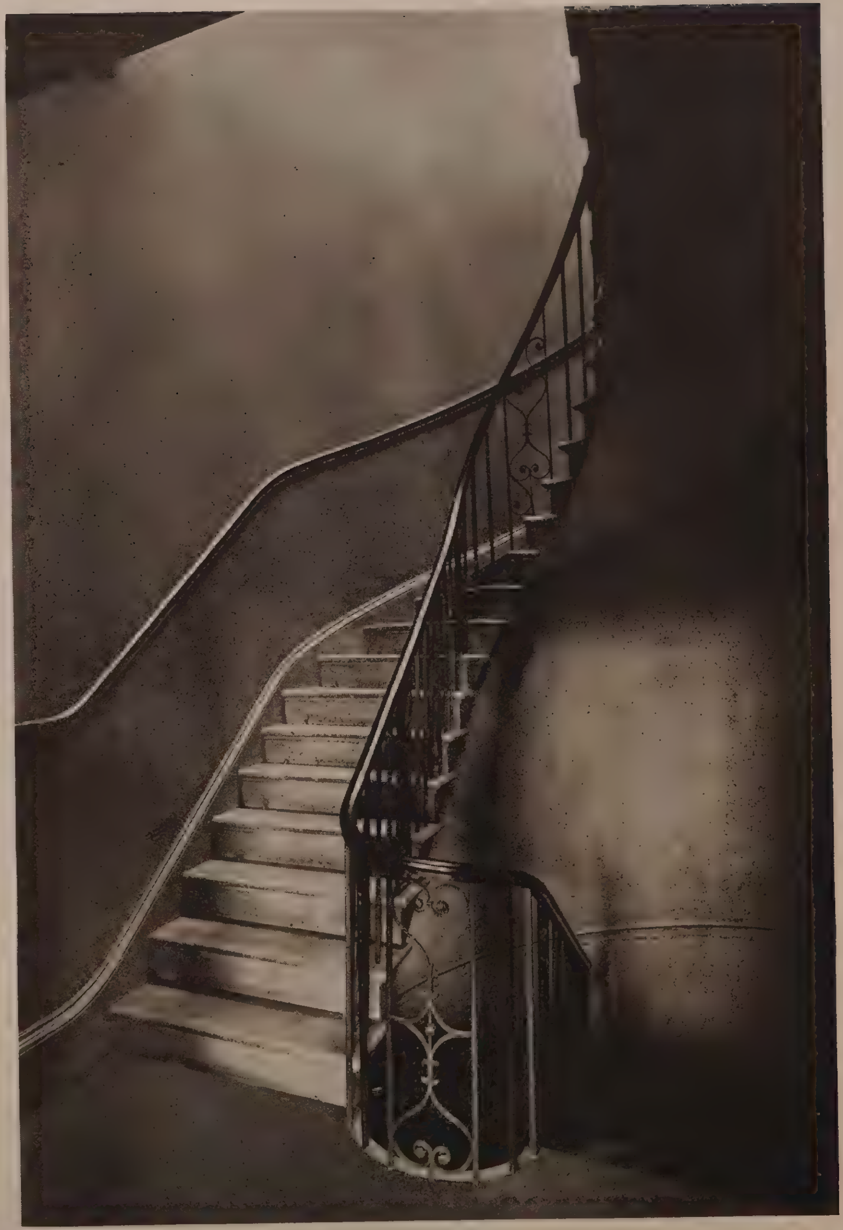


FIG. 117.—41 RUSSELL SQUARE, LONDON.
(Early XIXth Century.)

# IX

# THE WALLS

WAINSCOT

PLASTER

WALL PAPER

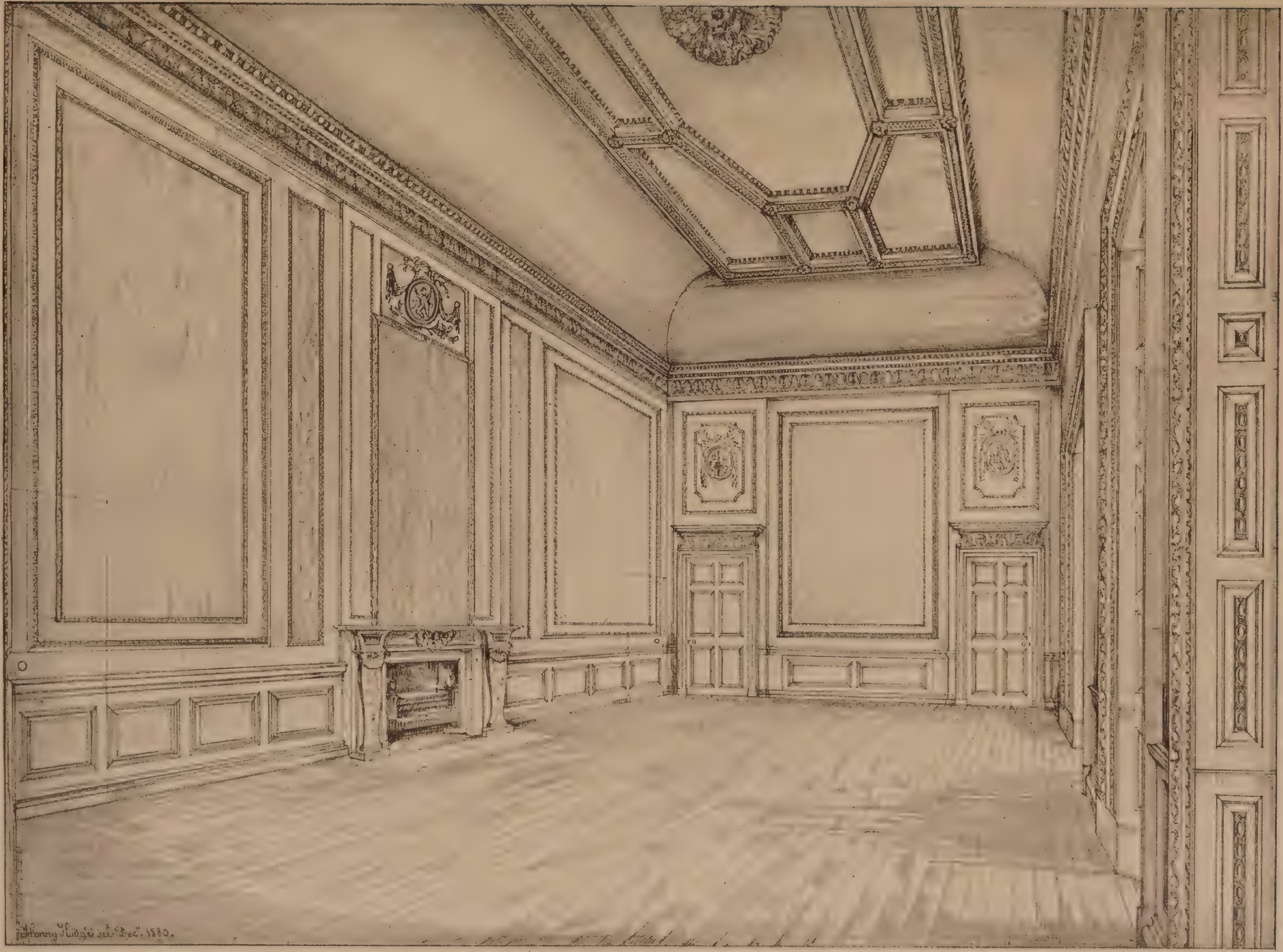

Henry Hodge del. Dec. 1880.

FIG. 117A.—THE DINING-ROOM, HARCOURT HOUSE, CAVENDISH SQUARE, LONDON (*now demolished*).
(*Circa* 1722—Plaster-work late XVIIIth Century.)

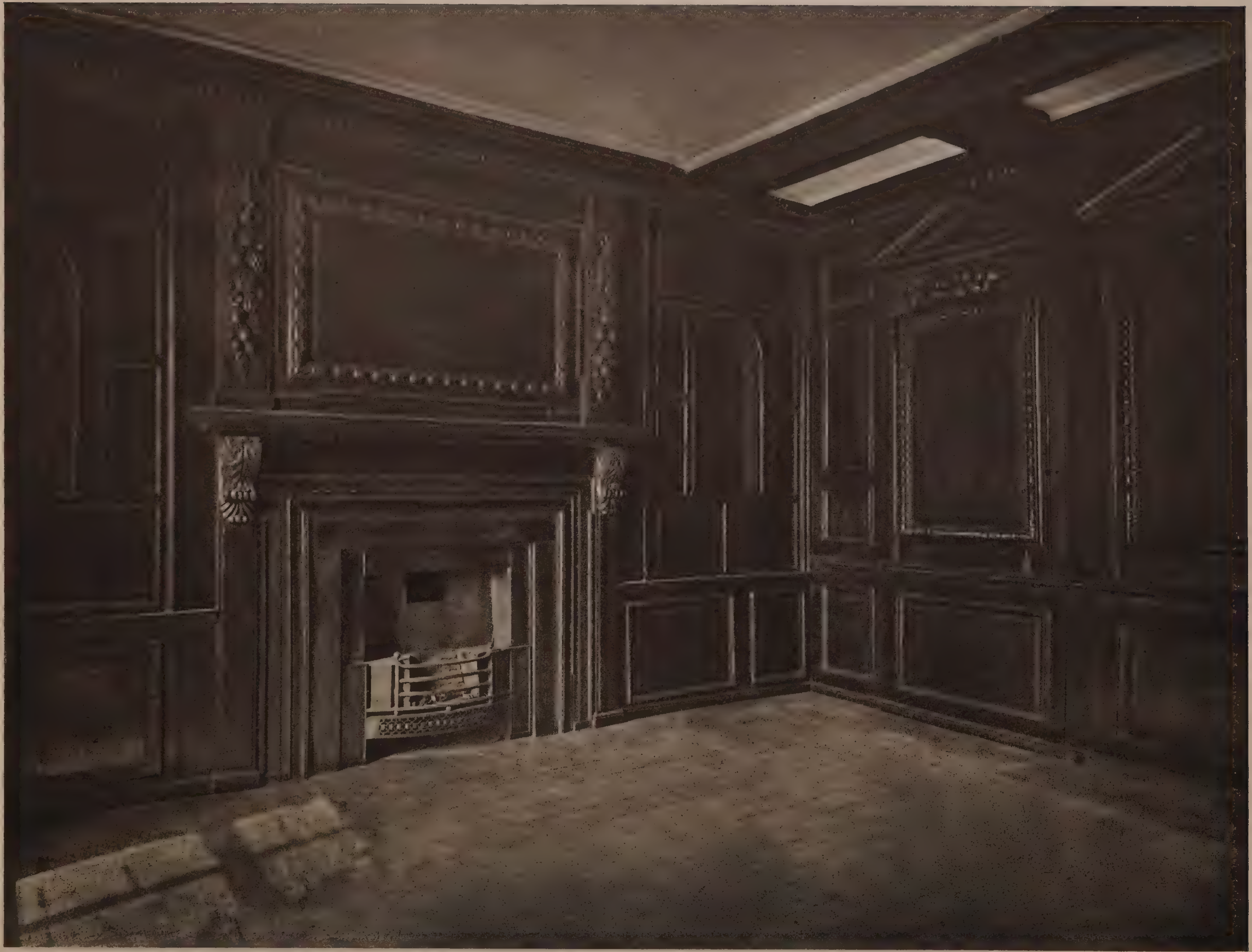


Fig. 118.—A ROOM IN THE DEANERY, WOLVERHAMPTON (*now demolished*). (Late XVIIth Century.)

# IX

# THE WALLS

THE most characteristic English wall-lining is wainscot, disposed, in Walter Pater's phrase, 'with a just perceptible monotony in the subdued order of it for its distinguishing note.' During the late seventeenth and early eighteenth centuries wainscotting was so universal as a treatment of walls, that in houses that have remained essentially unaltered since that date, such as Wren's wing at Hampton Court, it is possible to pass down a file of oak-lined rooms, each closely similar in treatment though varying in detail. The author of the *Art of Painting in Oyl*[1] describes the method of imitating olive wood and walnut, and we have the evidence of a contemporary diary that a number of rooms were painted and varnished, and others marbled and grained; but this treatment has in most cases disappeared, and the little parlour at Burton Agnes with 'plaine painted wainscote in veins like marble, dark and white streaks,' is no longer in existence.[2]

It is unusual to find carved enrichments and mouldings gilt, as in the Balcony Room at Dyrham, where the wainscot is grained a deep reddish brown. The disposition of the panels during this period shows an intelligible breadth and distinction of style, which was well maintained even in the provinces. The setting-out was not always left to the discretion of the joiner, as we see by the agreement between the Stationers' Company in 1674 with Stephen College, the Protestant joiner, to wainscot the Hall of the Company with 'well-seasoned and well-matched timber, according to the model delivered.' There was, as a rule, one tier of large panels above the dado-rail, and a small tier of 'lying panels below it. In rooms above ten feet high, according to Moxon, a second tier of panels was used above the dado-rail, as in the large dining-room at Dyrham.

In the wainscot of the dining-room at Canons Ashby, which is said, with the flooring, to have been cut from a single oak, the walls are divided into large fielded panels, while the windows are flanked by Corinthian pilasters.[1] Over the chimneypiece the lower moulding is incurved to receive a contemporary mirror with an arched head. The width and height of these panels, which range from about three to four feet six inches in width, and are made up of two or more well-matched boards, is a distinctive feature. The panel moulding was usually left plain, but the members of the cornice, dado, and base mouldings are sometimes carved; the large cavetto of the cornice, and door and window architraves being often carved with acanthus (Fig. 125). While the complete entablature with carved frieze appears in some examples of wainscotted rooms of the late seventeenth century, such as the Vestry at St. Lawrence Jewry, and in King William's Bedchamber at Hampton Court, the frieze (as we see in many rooms at Hampton Court) was often dispensed with. A simpler and cheaper panelling, which is often found in staircase-halls, passages, and small rooms, consists of a plain unmoulded framework and recessed panels.

---

[1] J. Smith, ed. 1723, p. 50.

[2] Celia Fiennes, *Through England on a Side-saddle.*

Though wood-panelled walls did not entirely disappear before the invasion of stucco, oak was replaced by fir, which, as Ware remarks, 'is cheap and works easy, and, since the use of paint has been so frequent, has in a manner superseded all other kinds.'[2]

The surface of deal, with its noticeable knots, was not to the taste of the builders of the eighteenth century, and Ware recommends the painting of wainscotted rooms 'a common or stone colour'; while a strong light blue and an olive green were prevailing colourings. The enrichments were usually gilt. In the panelled interiors of the early Georgian period the wall surface was sometimes broken by fluted Ionic or Corinthian pilasters. In the parlour or morning-room at Bourdon House this treatment is confined to the North wall, where the pilasters carry an entablature with enriched frieze and cornice. When Ware wrote, the best manner (of wainscotting) 'in the most elegant buildings'[3] was to wainscot a room with ovolo mouldings and plain panels. The panels were disposed in wide oblong and narrow pilaster panels. 'When the shape of the room,' writes Ware, 'and the necessary use of the principal panel in a side has occasioned there should be two very narrow ones; nothing gives greater beauty than the dropping down each a long festoon.'[4]

The pine room from 27 Hatton Garden, in the Victoria and Albert Museum, is a much-enriched example of Palladian woodwork. The raised panels are framed by an ovolo moulding; the entablature is well detailed. The dado-rail, base moulding, and window and door architraves are enriched; the broken pediment of the door-cases encloses an elaborate cartouche, and there are shelved recesses for china with arched heads on either side of the chimneypiece.

---

[1] 1708–10.

[2] *Complete Body of Architecture.*

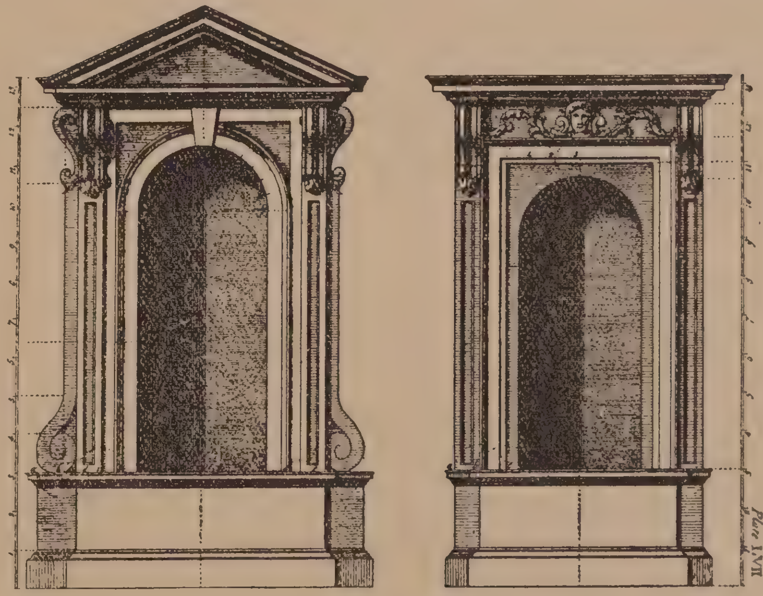
[3] *Ibid.* p. 739.

[4] *Ibid.* p. 476.

## NICHES AND RECESSES

An innovation of the first years of the eighteenth century is the shelved niche, recess or cupboard, framed into the wainscot. The flues of chimneypieces in small houses (where they could not be carried up in the thickness of the walls)[1] advanced into the room, and Chambers recommends, where room can be spared, 'to make niches or arched recesses in each side; and in lodging-rooms, presses or closets, either covered with paper and finished in any manner suited to the rest of the room.'

Although, constructionally, this is the favourite position for niches, they were also placed in the centre of the wall in dining-rooms, as in the wainscotted room at Oulton Park, in Cheshire. The lower portion below the dado rail was usually enclosed with cupboard doors, while the upper portion was fitted with shelves. The earliest reference to the convenience of such built-in cupboards is probably that of Celia Fiennes, who describes every corner of a house as 'improved for cupboards, and the door of them made suitable to ye wainscote.'[2]



FIGS. 119 AND 120.—TWO NICHES.
*By Batty-Langley*, 1739.

Such niches were let into the walls on one side of the chimneypiece as in the hall at Rainham (Fig. 11), or on both, as in the panelled pinewood room from No. 27 Hatton Garden, now in the Victoria and Albert Museum. The shelves are shaped, and in a very rich pinewood niche in the Victoria and Albert Museum these shelves are supported by pierced and carved brackets. Such recesses were often surmounted by a semi-hemispherical head, often fluted or carved with a shell (Figs. 131, 132, and 133), and the flanking pilasters of the finer examples have the advantage of breaking up the monotony of a plain wall surface, and giving interest to the room.

---

[1] *Decorative Part of Civil Architecture*, ed. Papworth, p. 147.

[2] *Through England on a Side-saddle in the Reign of William and Mary*, p. 300.

With the decay of interior woodwork in the late eighteenth century, these convenient built-in recesses completely disappeared, and they had already become less frequent by the middle years of the century when walls were hung with silk and paper hangings.

## PLASTER

The treatment of plastered walls with an entablature and recessed panels above the dado rail appears in the designs of Abraham Swan, with mouldings and detail of greater or less elaboration. The flank of the wall could be readily divided into wide oblong and narrow pilaster panels, of which, according to Swan, 'the dimensions may be easily enlarged or contracted' to suit the particular room. In the centre of these panels was a drop consisting of a trophy in high relief. The mouldings are shown as enriched, and the principal large panels sometimes treated as an elaborate frame; as in the Council Chamber of the House of Charity, Soho; the staircase of No. 46 Lincoln's Inn Fields (Fig 186), and in various sketches by Gibbs in the Radcliffe Library. In the latter, the large panels with enriched cresting are divided by drops of foliage enclosing in the centre a medallion head. In a small room at Eltham Lodge, decorated about 1752, which is one of the most graceful versions of the rococo style, there is on one flank of the wall a wide oblong plaster frame enriched with a shell and floral festoon, enclosing a circular recess for a bust, while pendants encircle a medallion head or mirror in the other flanks.

During the middle years of the eighteenth century, modelled floral swags and drops or trophies appear, and certain details such as busts and medallions were introduced in plaster of Paris.

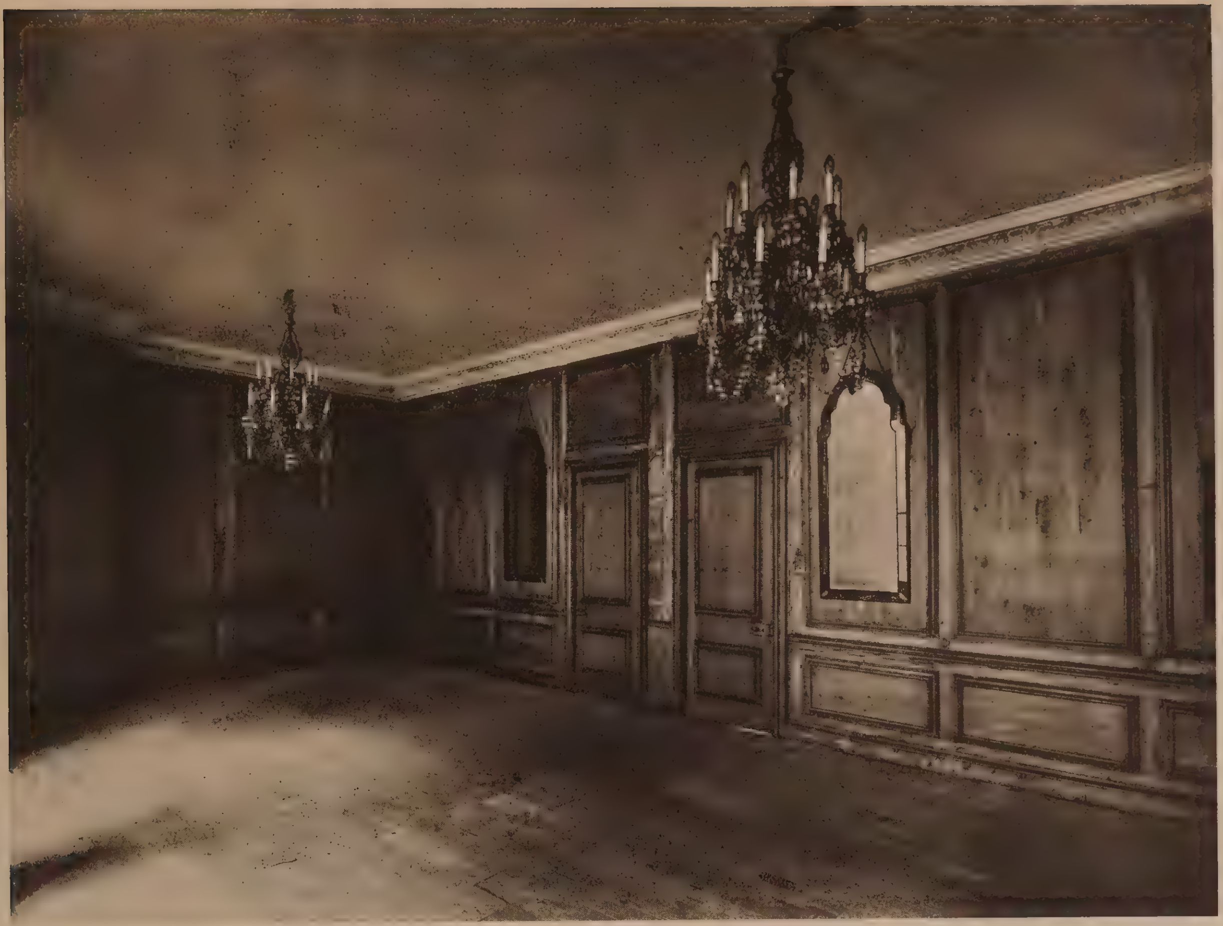


Fig. 121.—THE FIRST-FLOOR ROOM, 100 GREAT RUSSELL STREET, LONDON.

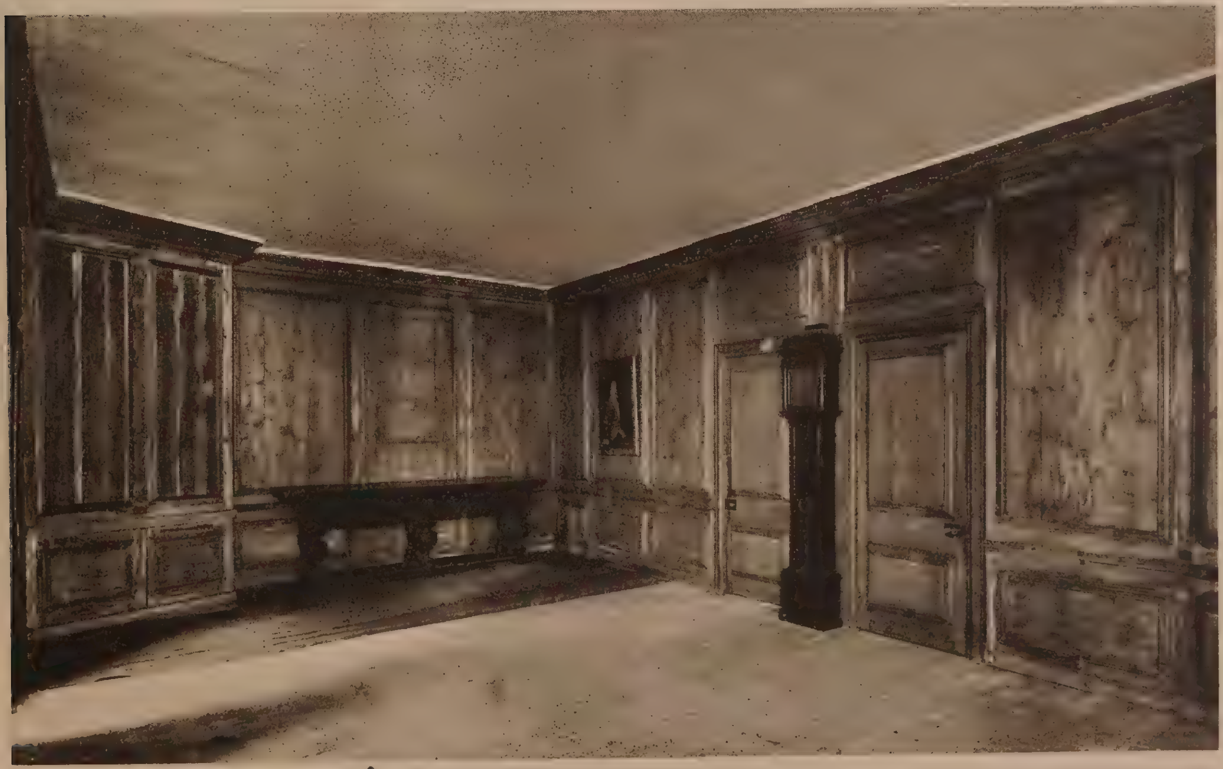
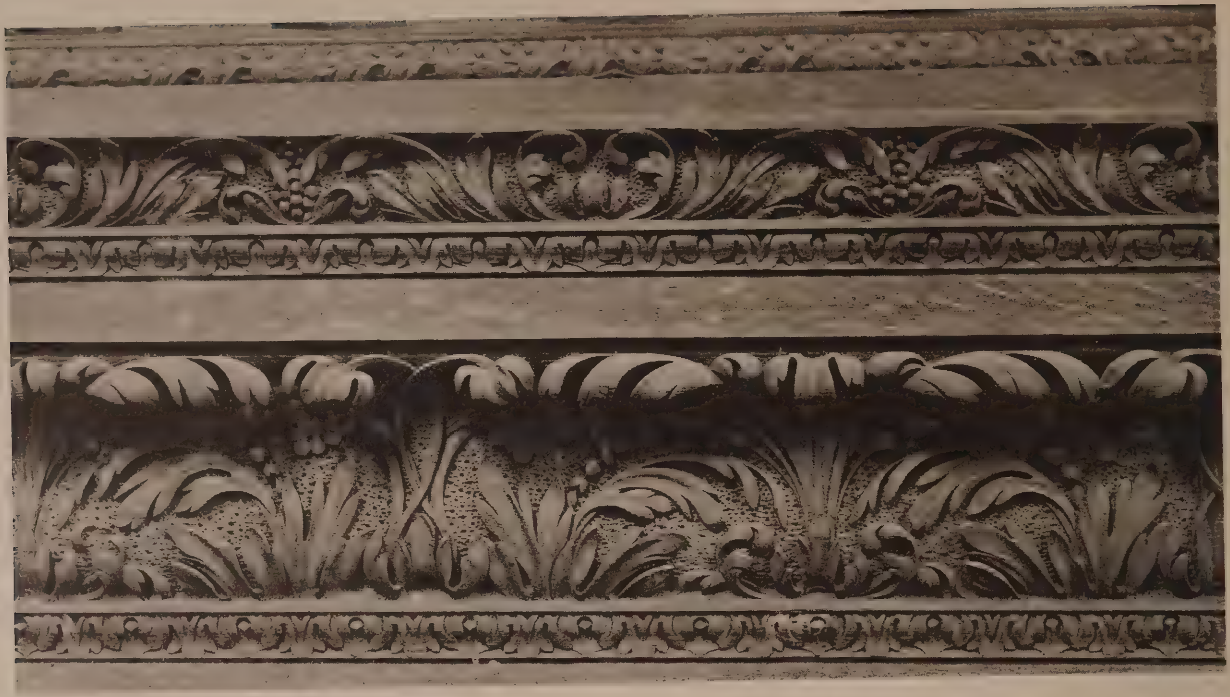
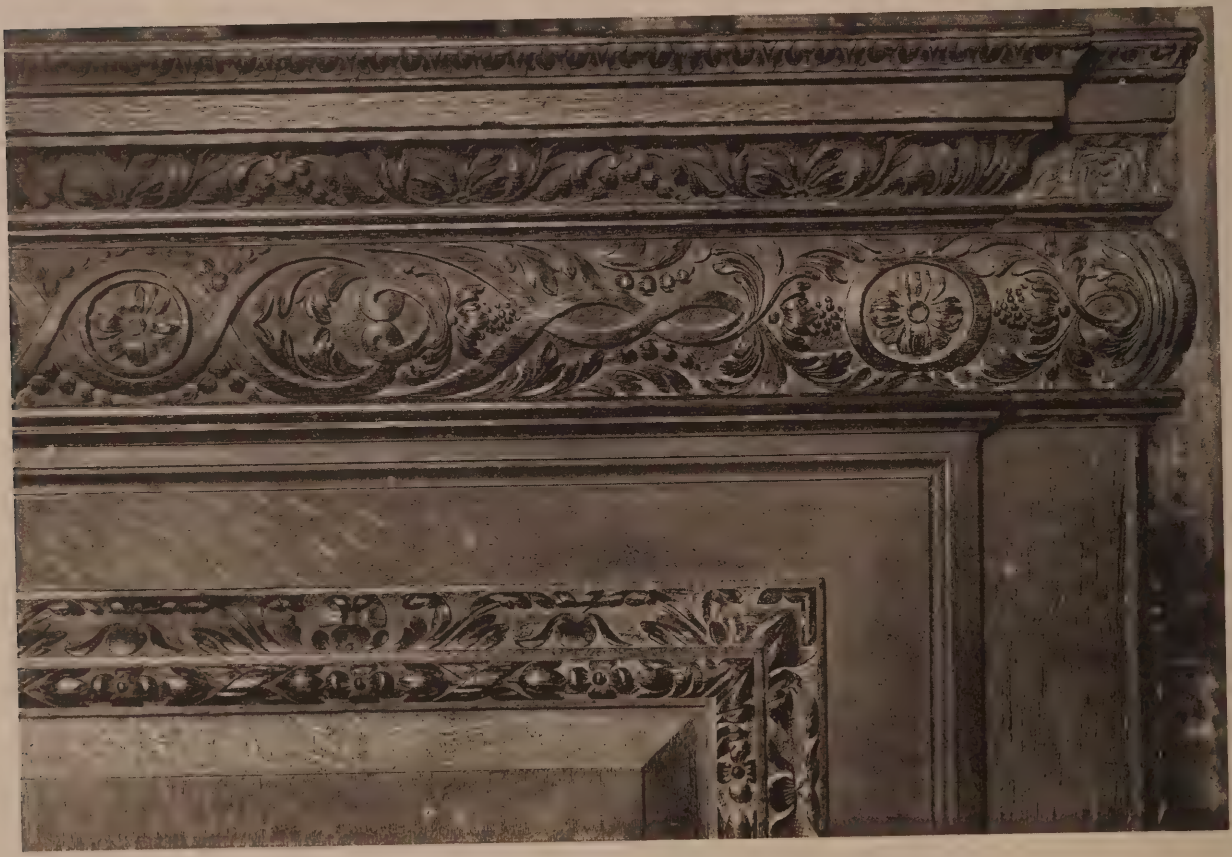


Fig. 122.—GROUND-FLOOR ROOM, 100 GREAT RUSSELL STREET, LONDON.
(Late XVIIth Century.)



CARVING FROM THE CORNICE OF SOUTH CHOIR AISLE WOODWORK.



CARVED PANELLING FROM THE BISHOP'S THRONE.

FIGS. 123 & 124.—ST. PAUL'S CATHEDRAL, LONDON.
(Late XVIIth Century.)

The development of cast composition gave large scope for inexpensive bas-relief, adapted from the buried cities of Herculaneum and Pompeii, or designed by sculptors working in the classical spirit, such as Banks and Flaxman. These bas-reliefs, of which the favourite subjects were made in a large variety of sizes, were set over the chimneypiece, as in the dining-room of No. 1 Bedford Square; the doors of a room, as in the dining-room of Ely House, Dover Street; and as centres to the large panels, as in the staircase of Belvedere College, Dublin. These medallions are both set in the walls without further enrichment, as in the entrance hall of Harewood House, London; or framed by looped festoons, swags of husks, or foliage. These subjects were influenced by the minute scale of casts by Tassie and Wedgwood, and exhibit the 'exquisite prettiness of casts from the cabinet, the medal-case, or the seal-engraver's shew-case,'[1] but the deft disposition of these bas-reliefs where emphasis or interest was needed is always admirable.

In rooms in which this cast and modelled ornament was not employed, the walls were still often divided into large panels by raised enriched mouldings, or by mouldings sunk in the plaster, the projecting dado-rail continuing in use as a protection of the surface of the wall.

## WALL PAPER

The use of paper hangings as a cheaper substitute for textiles and as a finish to plastered walls received an impulse in the seventeenth century by the invention of flock-paper, the designs of which, to judge by existing examples, were copied from Italian cut velvets. Flock-papers in good preservation are still hanging on the walls of Christchurch House, Ipswich, dating from the purchase of the house in 1732 by a wealthy French refugee.[2]

In a state bedroom in this house is a flock-paper in which the repeat, in crimson flock, consists of a floral ornament of pine type, throwing out large leaves charged with small details, relieved upon an ivory ground. In the drawing-room the repeat, which is in dark red flock, consists of a spiral stem, throwing out leaves and flowers, caught together by garlands of small flowers, upon a pale green ground. In spite of the effectiveness of these examples, paper-hangings were not adopted to any extent until the middle of the eighteenth century, when Ware records their growing favour; and the *Covent Garden Journal*[1] in 1752 records that there is 'scarcely a modern house which has not one or more rooms lined with this furniture.'

---

[1] Mac Packe, Οικιδια, p. 74.

[2] J. S. Corder, *Christchurch or Withepole House, Ipswich*, p. 22. 1893.

The finest and best-preserved paper hangings were imported from China to England and the Continent, and on these the design, which is infinitely varied and adapted, is executed entirely by hand. Of these there are two main types, that in which the industries and occupations and pastimes of the country are represented, and that in which flowering shrubs, reeds, flowers, and exotic birds figure in brilliant colours, as in the Chinese rooms at Brocket Hall (Fig. 139). Such papers usually form a continuous scene round the room, but in the 'Indian suite' of rooms on the first floor at Bowood, the compartments are framed by a bordering of bamboo, pictorially rendered.[2]

In the later eighteenth century, paper hangings imitating tiles, striped textiles, and silks were in fashion; in which the colour was bright, and the outline heavily defined, as we see in the specimens from the factory of Jackson of Battersea, who claimed for himself the invention of printing from wood-blocks in ten positive tints, with the use of oil-colours to insure permanency. A fragment of a paper from Dodington Hall, Lincolnshire, shows Jackson's heavy outline and colouring. The ground is blue, and the design, medallions of ruins and gallant scenes, enclosed in floral frames.

Improvements in the technique and finish of the manufacture are recorded in the late eighteenth century, when a Mr. Sherringham set up business in 1786 in Great Marlborough Street and employed Fuseli as a designer; and the brothers Eckhard on the premises of the manufactory of Chelsea porcelain. The papers of the latter factory were sometimes, according to Lysons, 'very highly finished by hand.' In the early nineteenth century, the walls were frequently hung with plain paper panelled by wide ornamental borders, as in the drawing-room at Crawley House, Aspley Guise, where the hanging was put up in 1806. The junction of dado, cornice, and door and window architrave, which is exposed in modern paper hangings, was hidden in the eighteenth century by light fretted and gilt mouldings, designs of which are furnished by Chippendale in the *Director*.

---

[1] 27 June, 1752.

[2] Papworth describes a Chinese room 'fancifully ornamented with paper in imitation of bamboo and basket-work, in the colour of cane upon a sky-blue ground; each side is divided into compartments by pilasters which support a sort of roofing and transverse bamboo rods.' (*Rural Residences*, p. 51. 1818.)

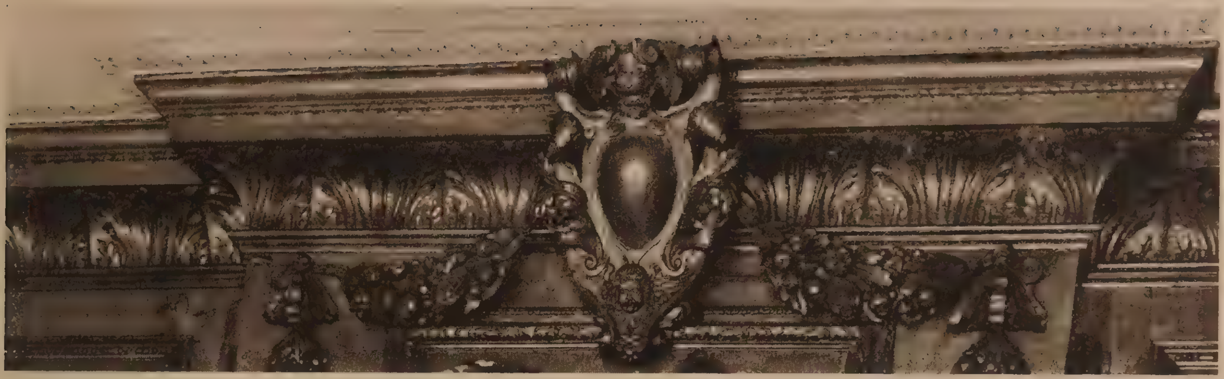


Fig. 125.—CORNICE FROM RIBSTON HALL, YORKSHIRE, SHOWING ACANTHUS CARVING.

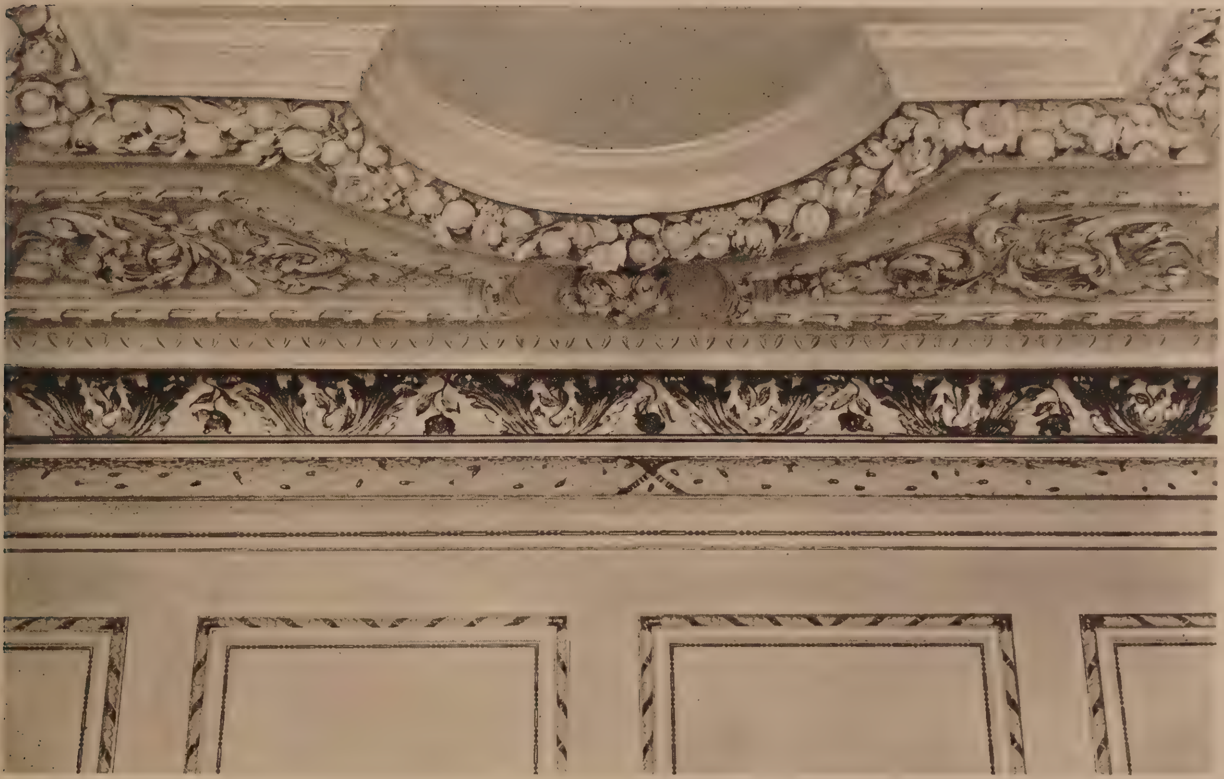


Fig. 126.—DETAIL OF CEILING AND CORNICE, STAIRCASE, BELTON HOUSE, GRANTHAM. (*Circa* 1689.)

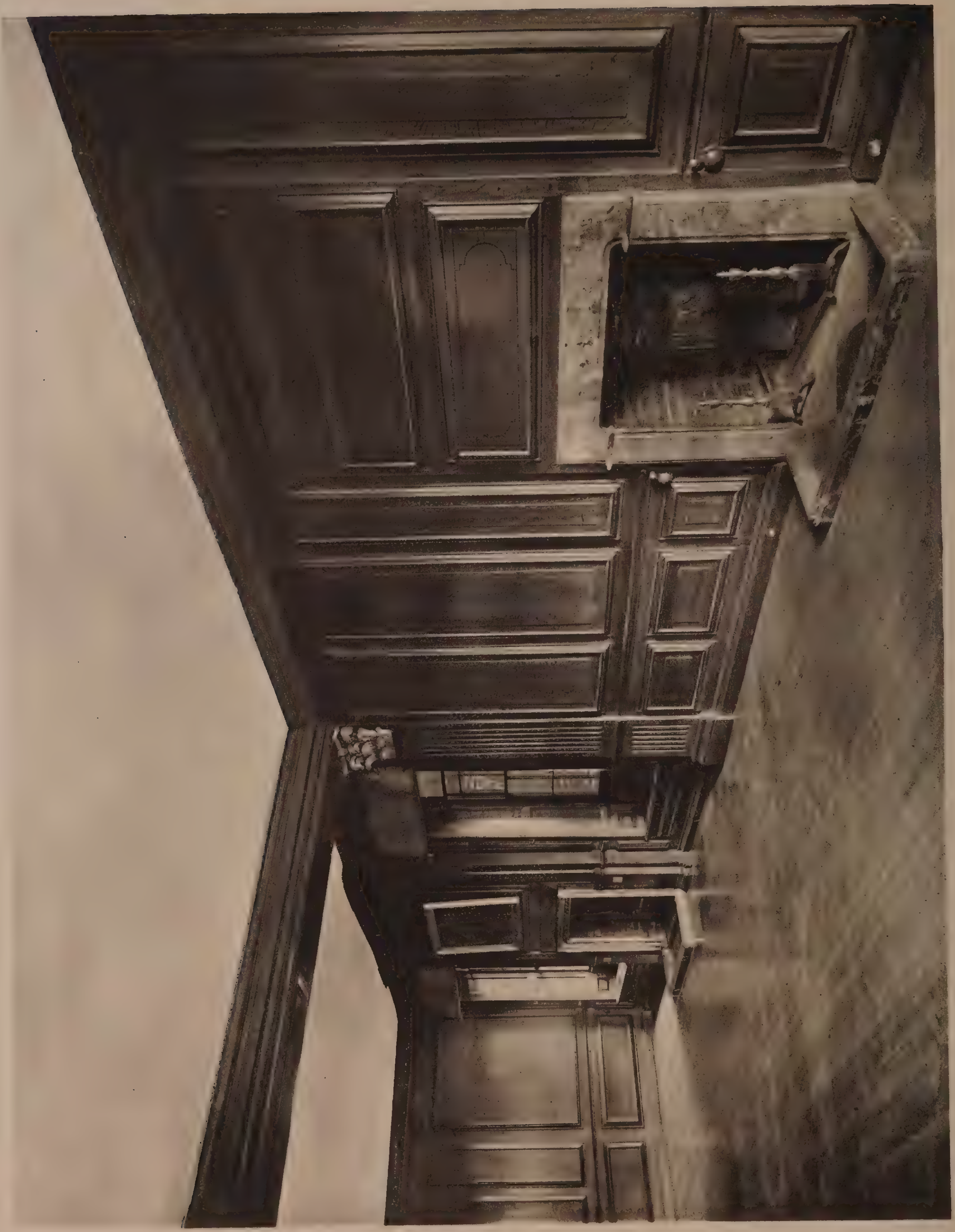
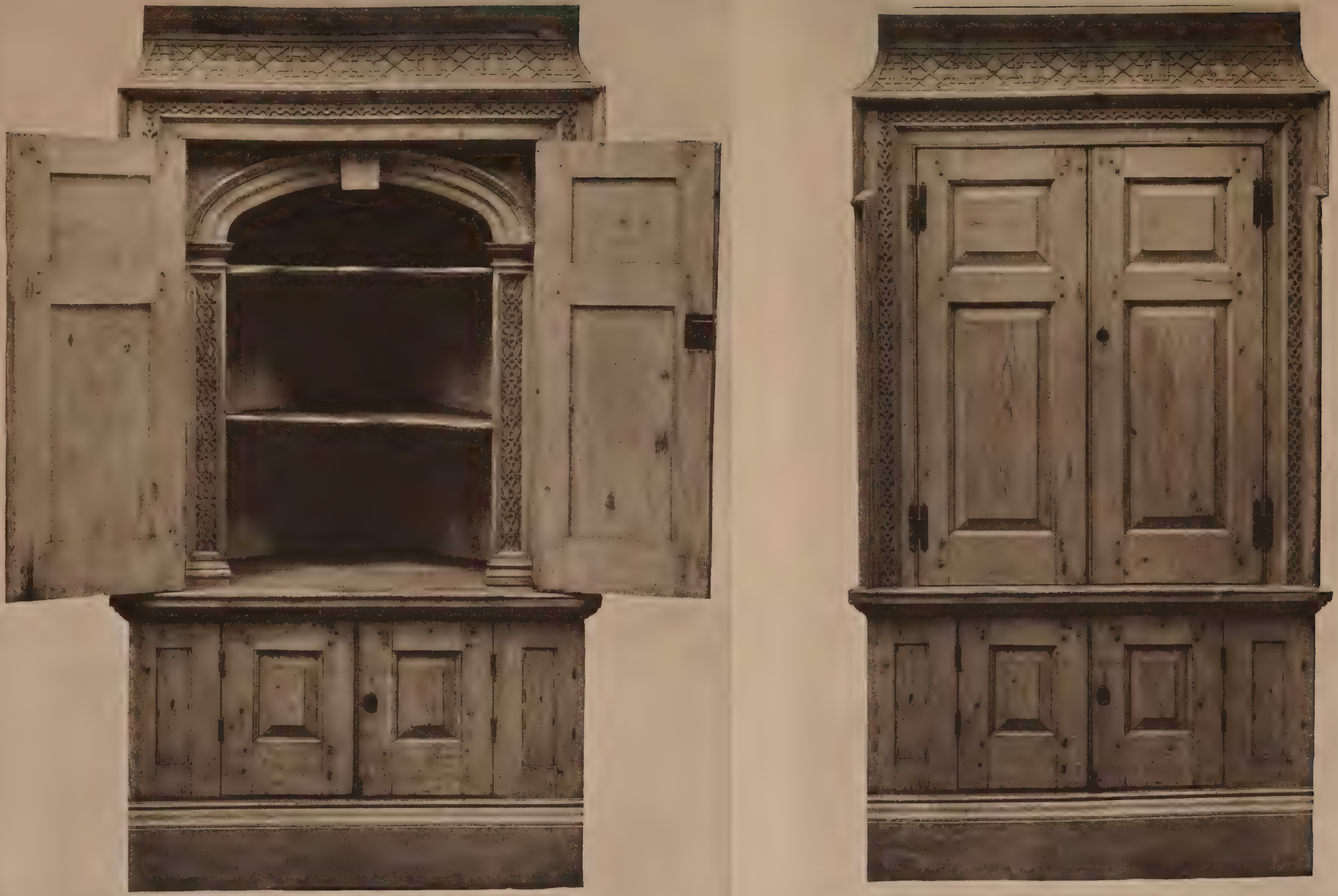


Fig. 127.—THE DINING-ROOM, FURNEUX PELHAM HALL, HERTFORDSHIRE.



Figs. 128 & 129.—AN ENCLOSED WALL-CUPBOARD OF PINE. [*At Messrs. Osborne's.*

(*Circa* 1760.)

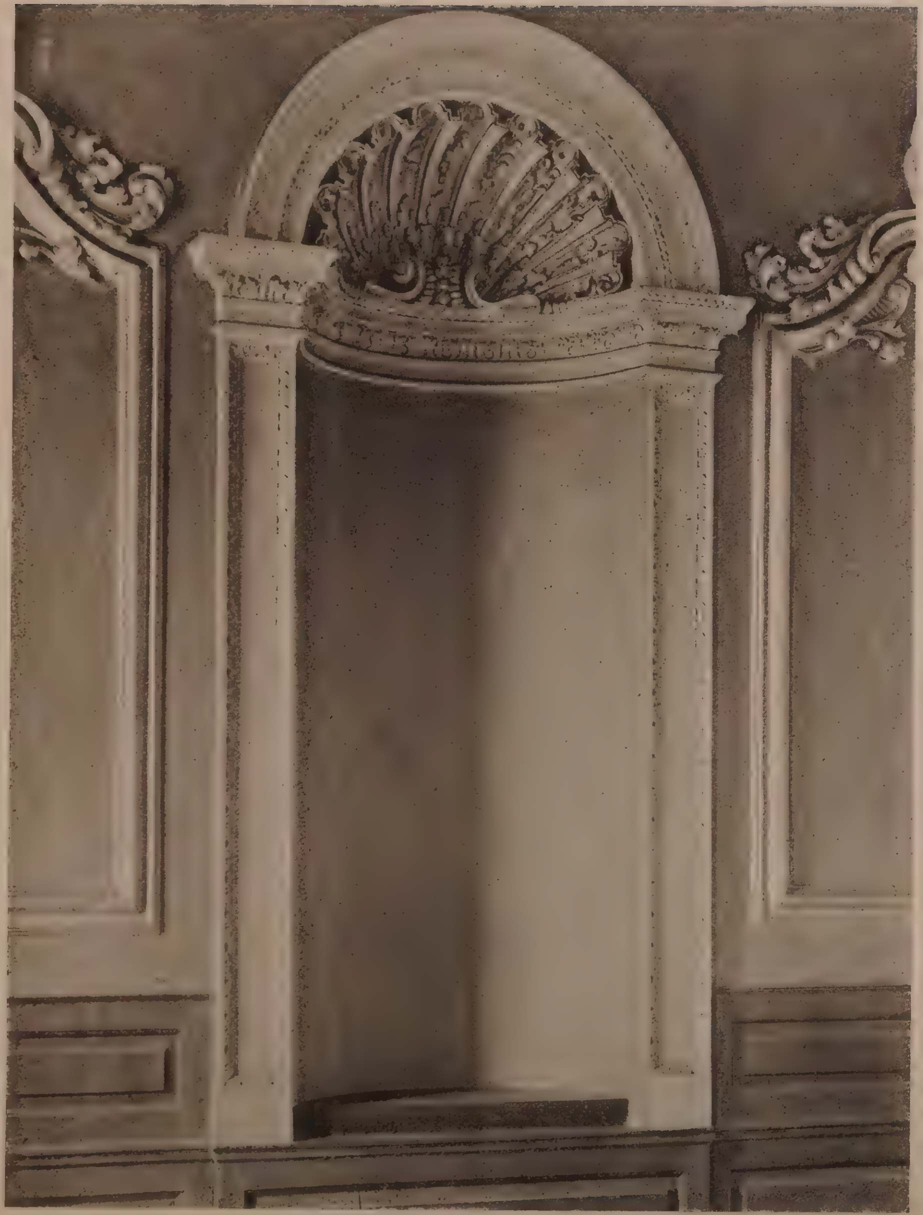


Fig. 130.—NICHE, *By James Gibbs.*
THE SENATE HOUSE, CAMBRIDGE.
(1725.)

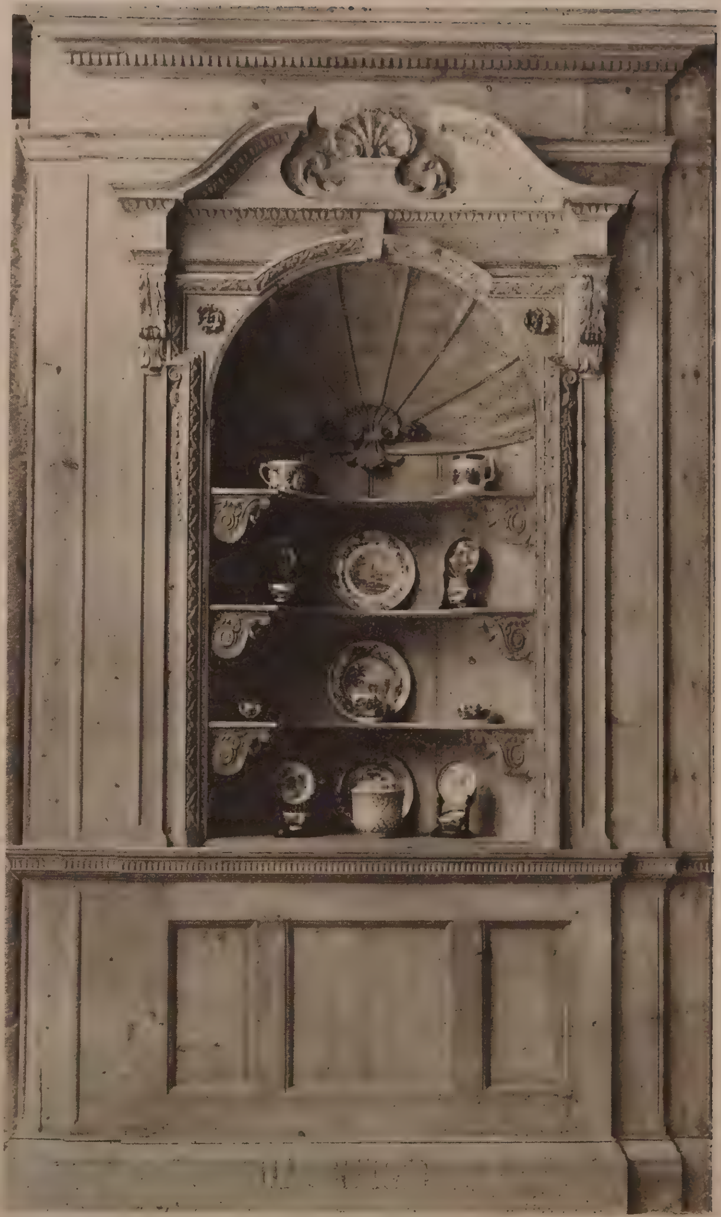


Fig. 131.—A SHELVED ALCOVE OF PINE WOOD.
(Early XVIIIth Century.)
[*At Messrs. Gill & Reigate.*

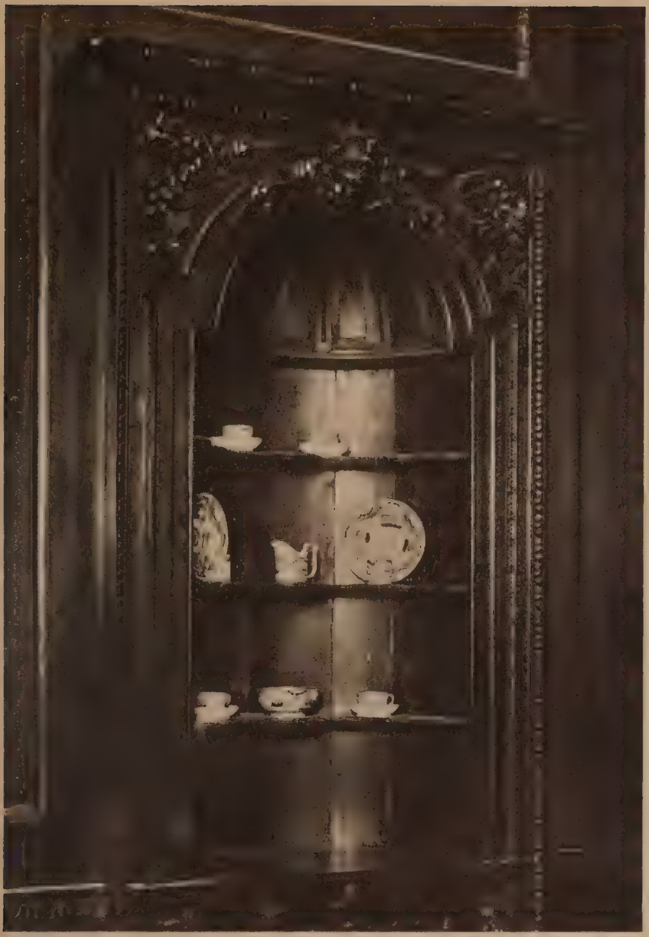


FIG. 132.—AN ALCOVE FROM WHITLEY BEAUMONT HALL. (*Circa* 1704.)

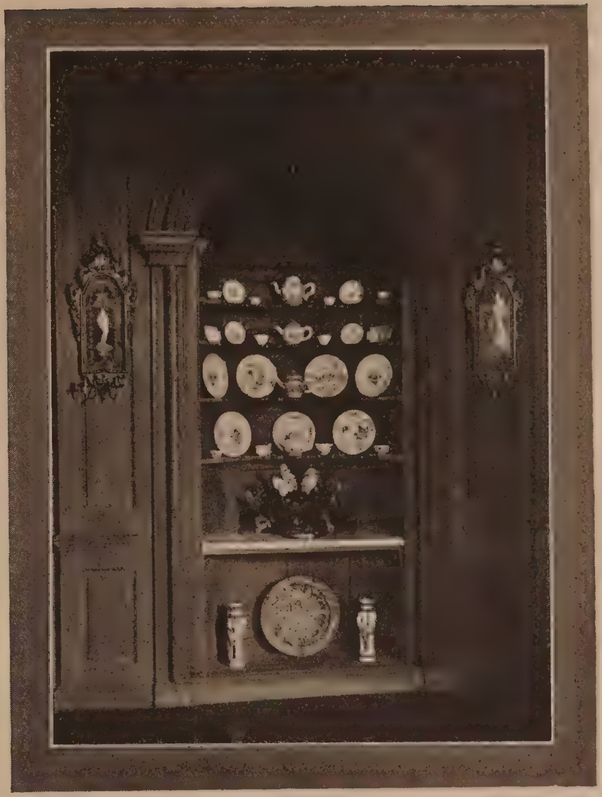
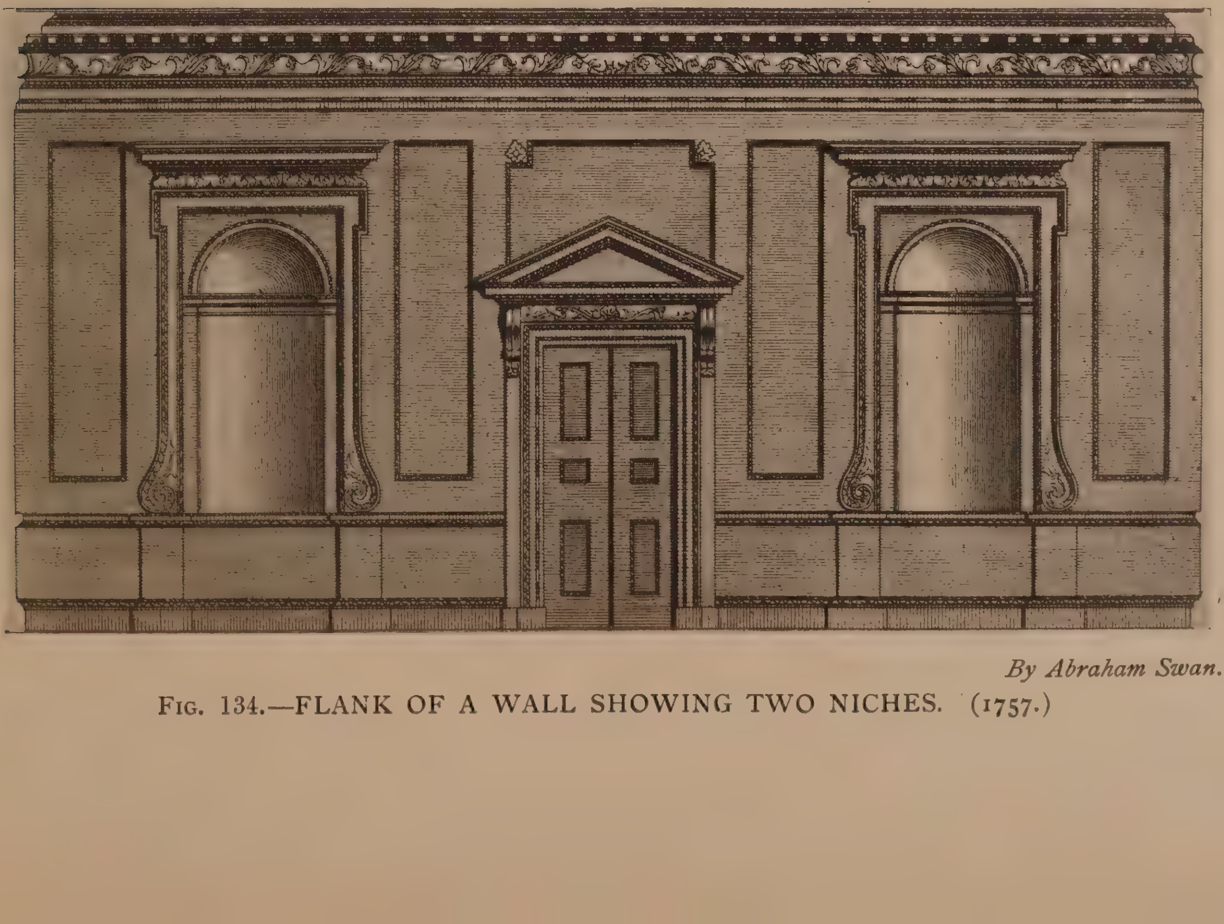


FIG. 133.—ALCOVE AT THE PRIORY, BRADFORD-ON-AVON. (Early XVIIIth Century.)



*By Abraham Swan.*

FIG. 134.—FLANK OF A WALL SHOWING TWO NICHES. (1757.)

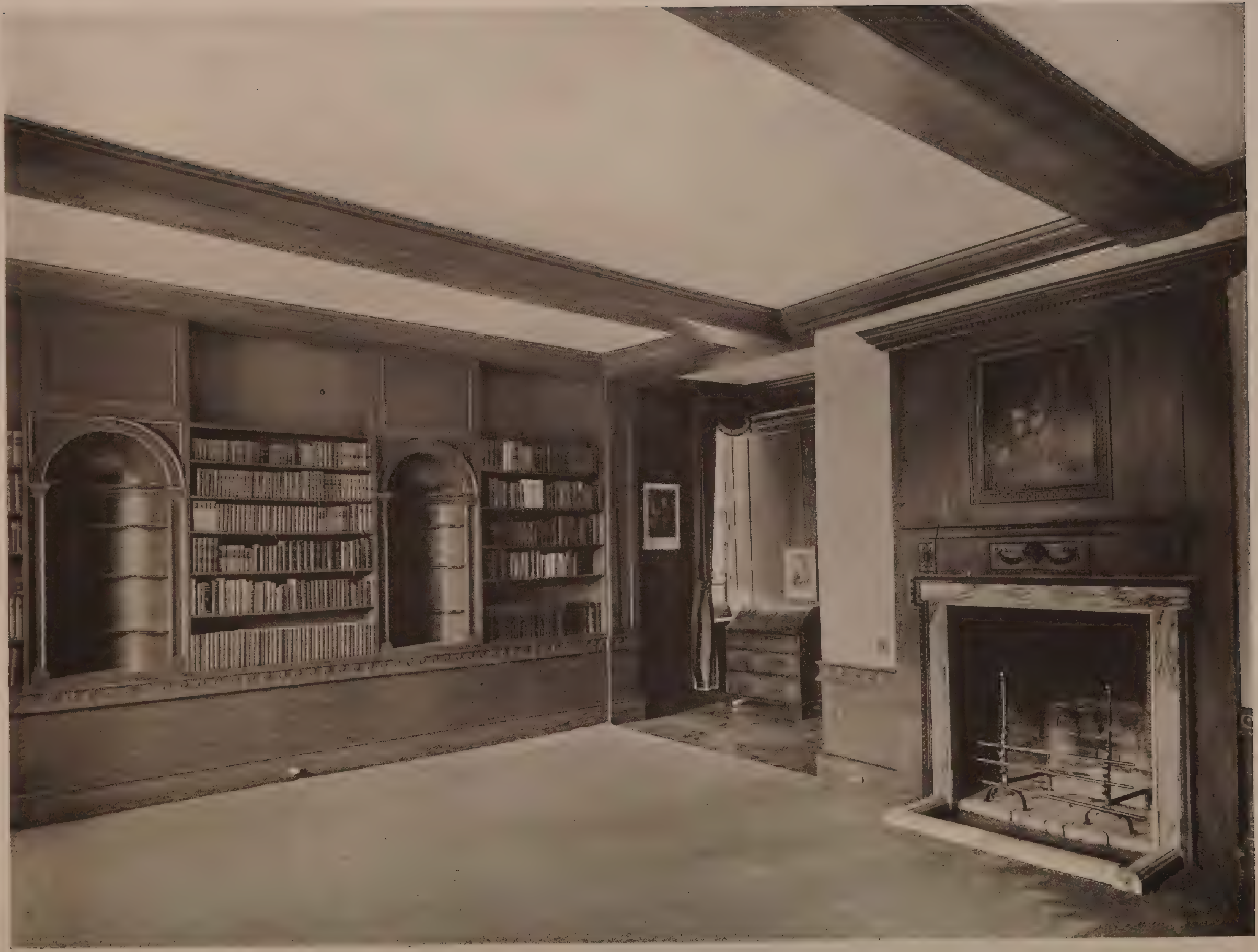


Fig. 135.—THE LIBRARY, FURNEUX PELHAM HALL.
(Early XVIIIth Century.)

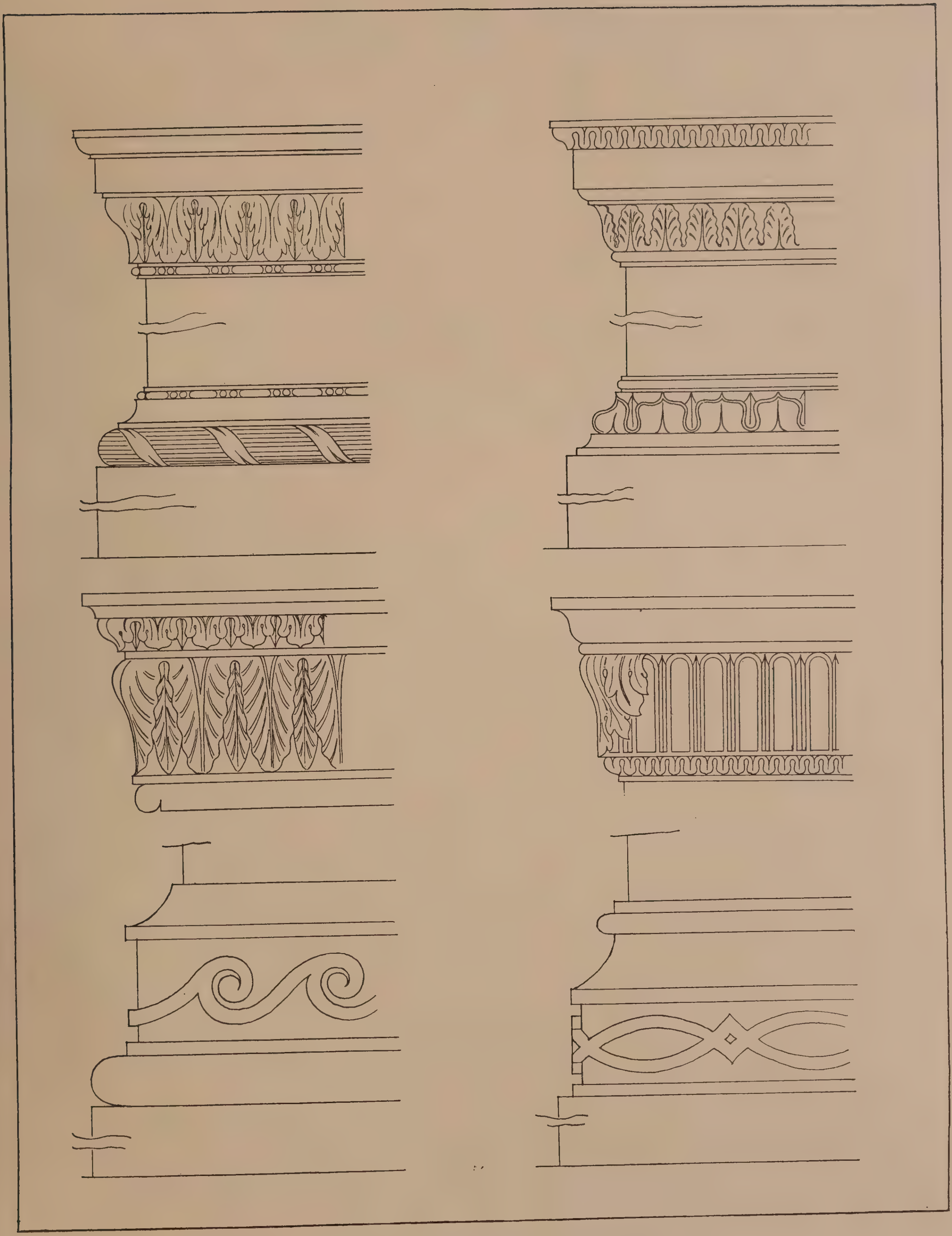


Fig 136.—DADOS AND SKIRTINGS.

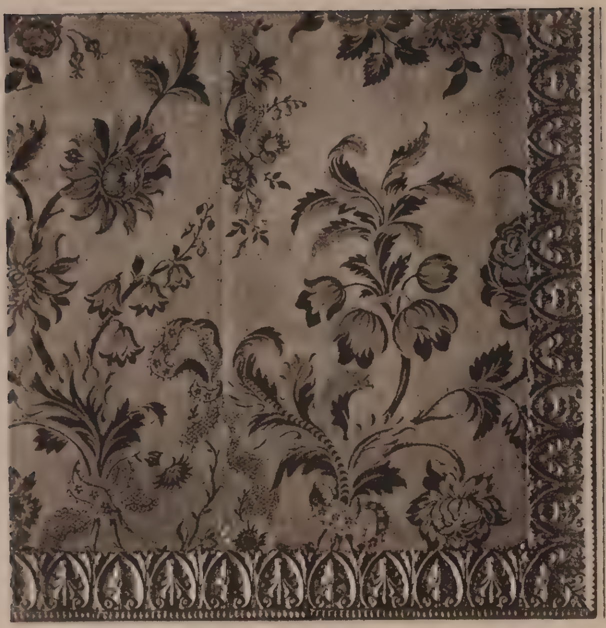


Fig. 137.—DETAIL OF RED SILK BROCADE.

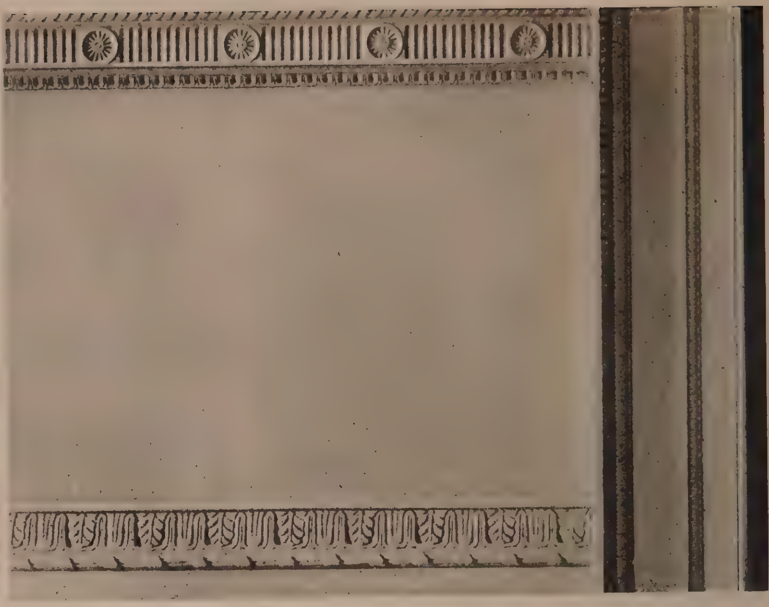


Fig. 138.—DETAIL OF MOULDINGS IN THE SALOON.

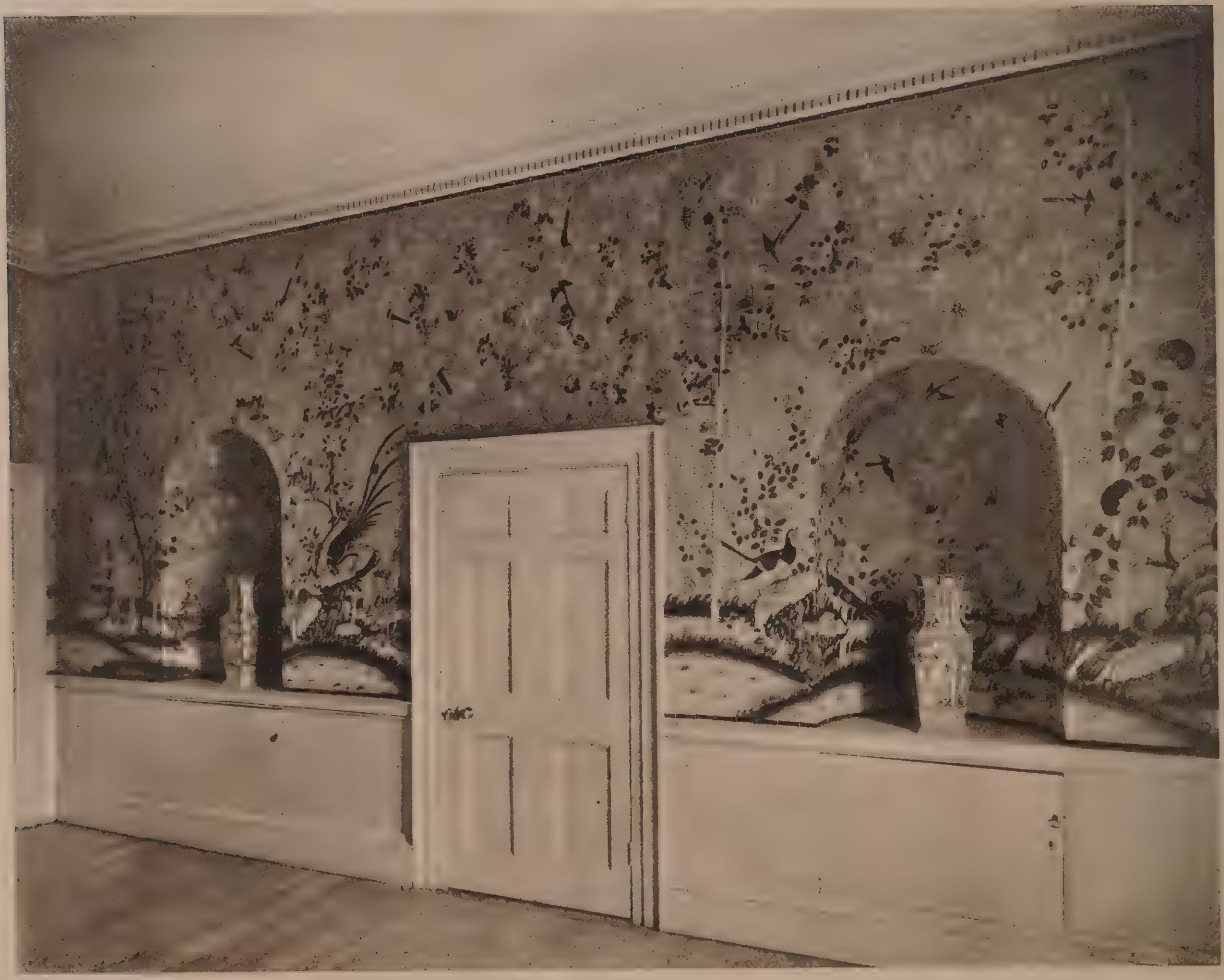
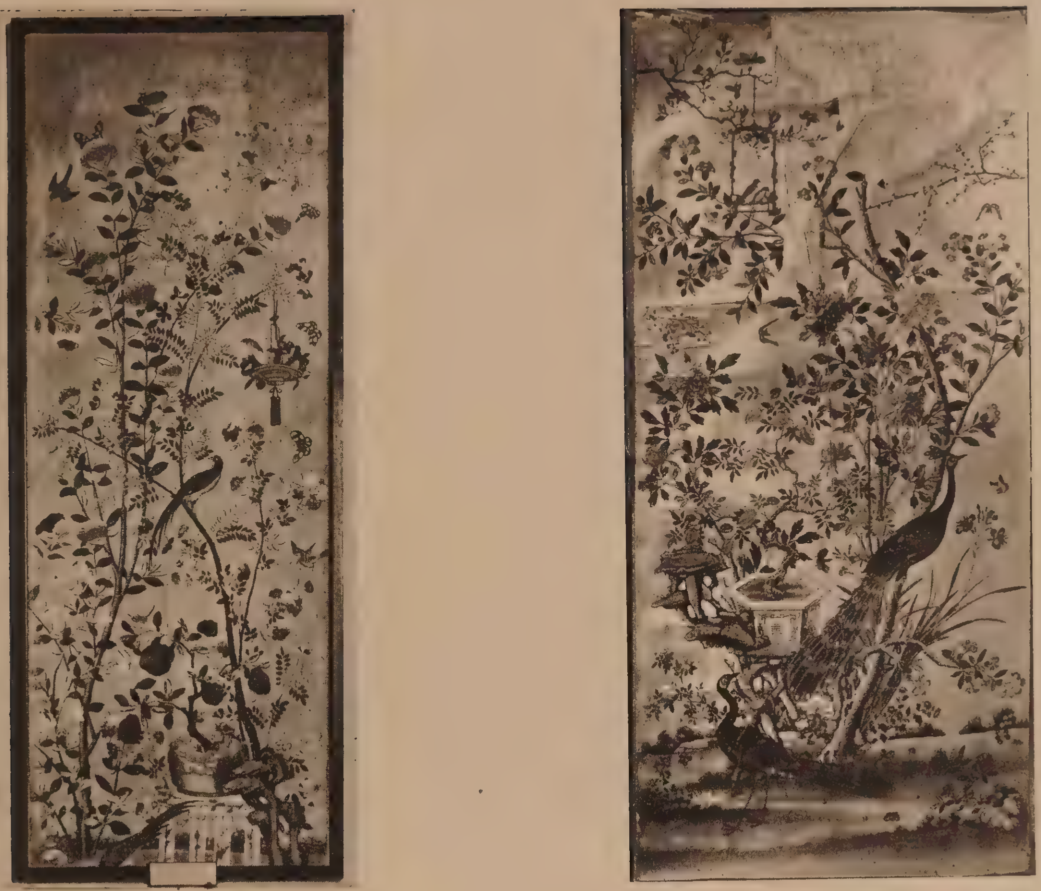


Fig. 139.—THE CHINESE ROOM.

BROCKET HALL, HERTFORDSHIRE



Figs. 140 & 141.—CHINESE WALL-PAPERS. (XVIIIth Century.)

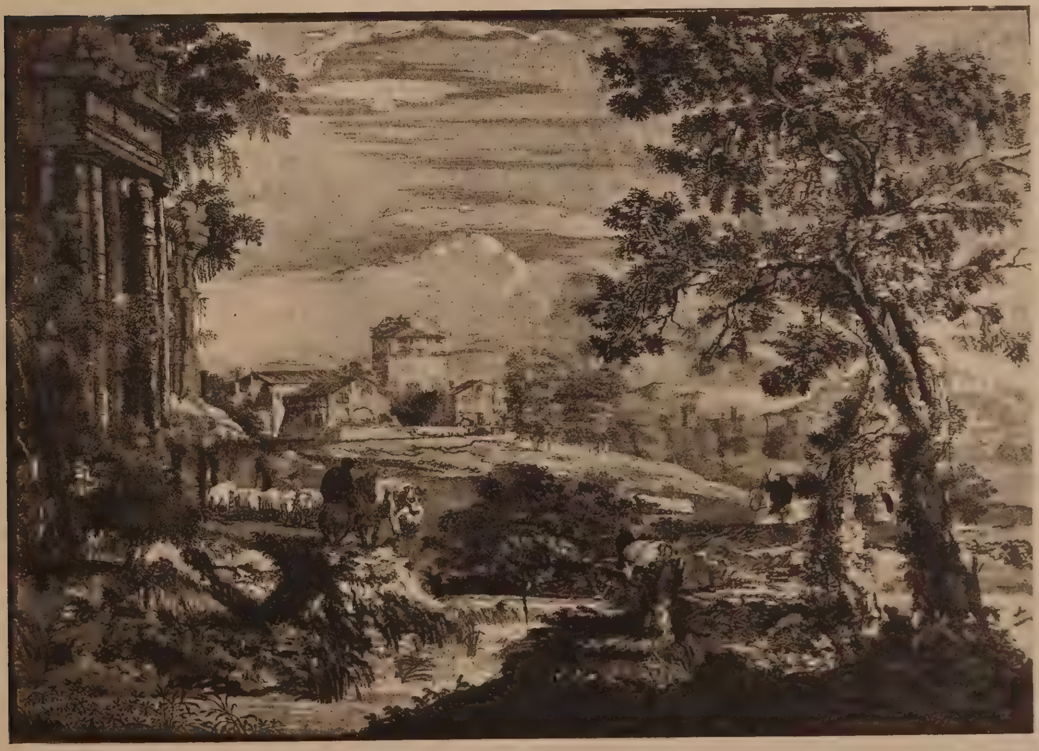
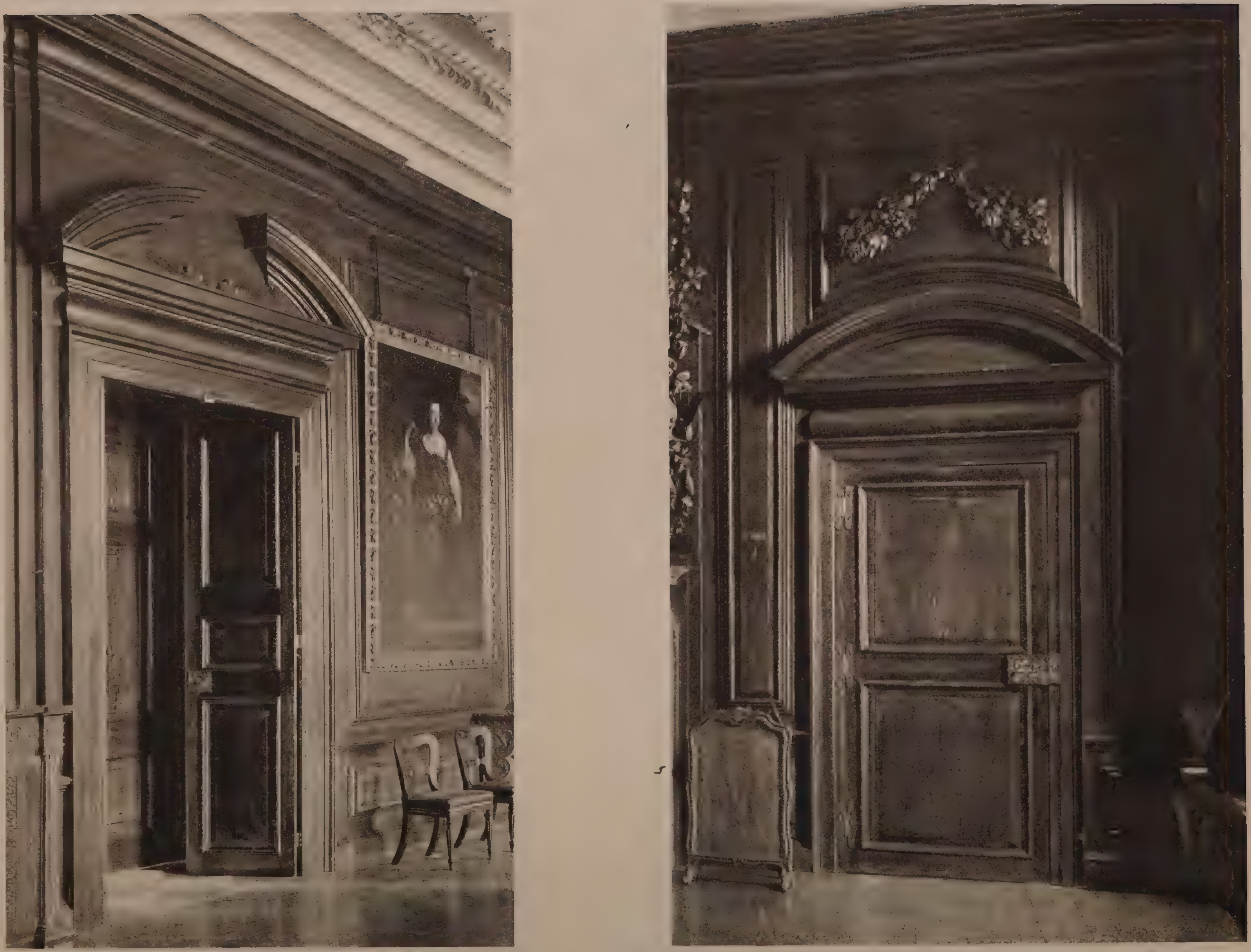


Fig. 142.—PICTORIAL WALL-PAPER. *By G. B. Jackson.*
(Middle of the XVIIIth Century.)



Figs. 143 & 144.—DOORS IN THE DINING-ROOM, BELTON HOUSE, GRANTHAM.
(*Circa* 1689.)

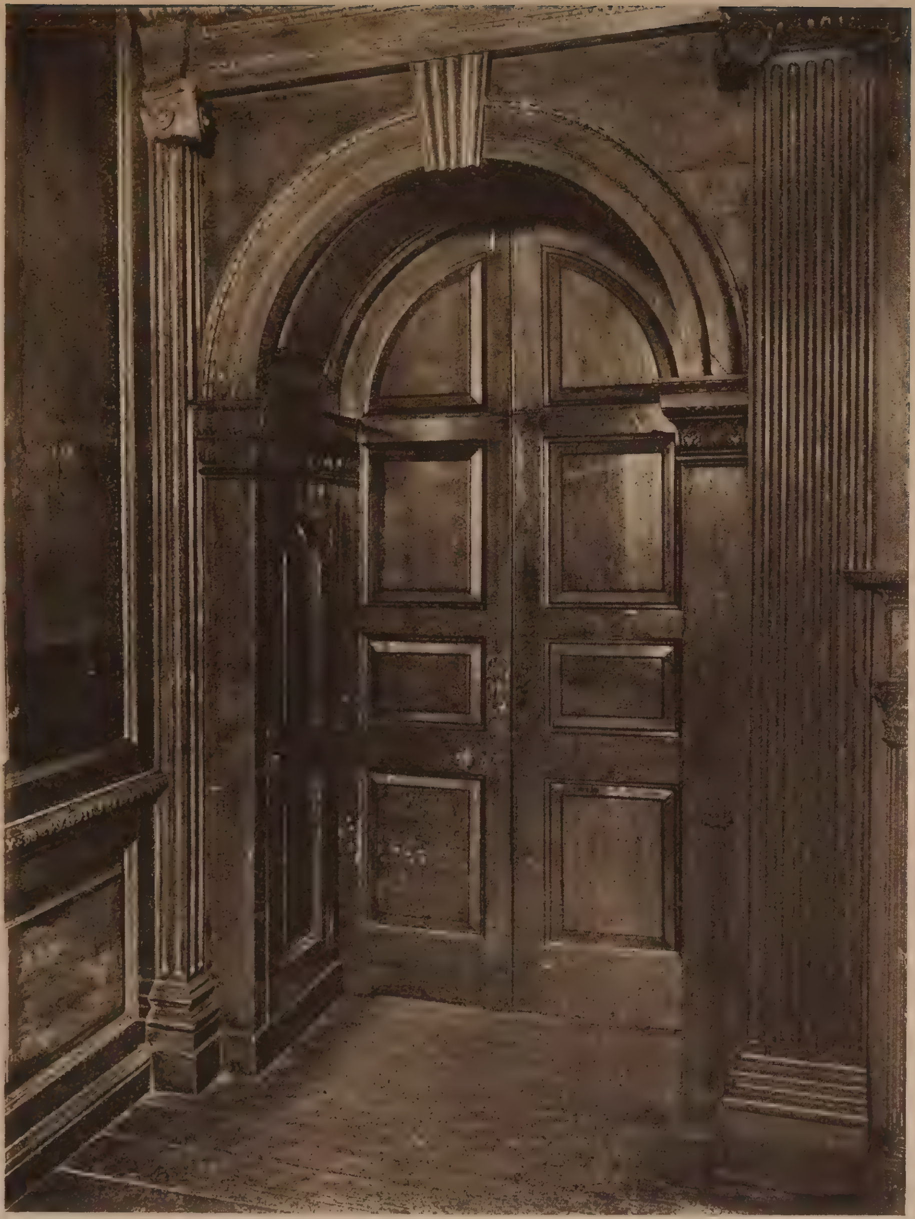


Fig. 145.—THE PARLOUR, BOURDON HOUSE, MAYFAIR.
(1721–24.)

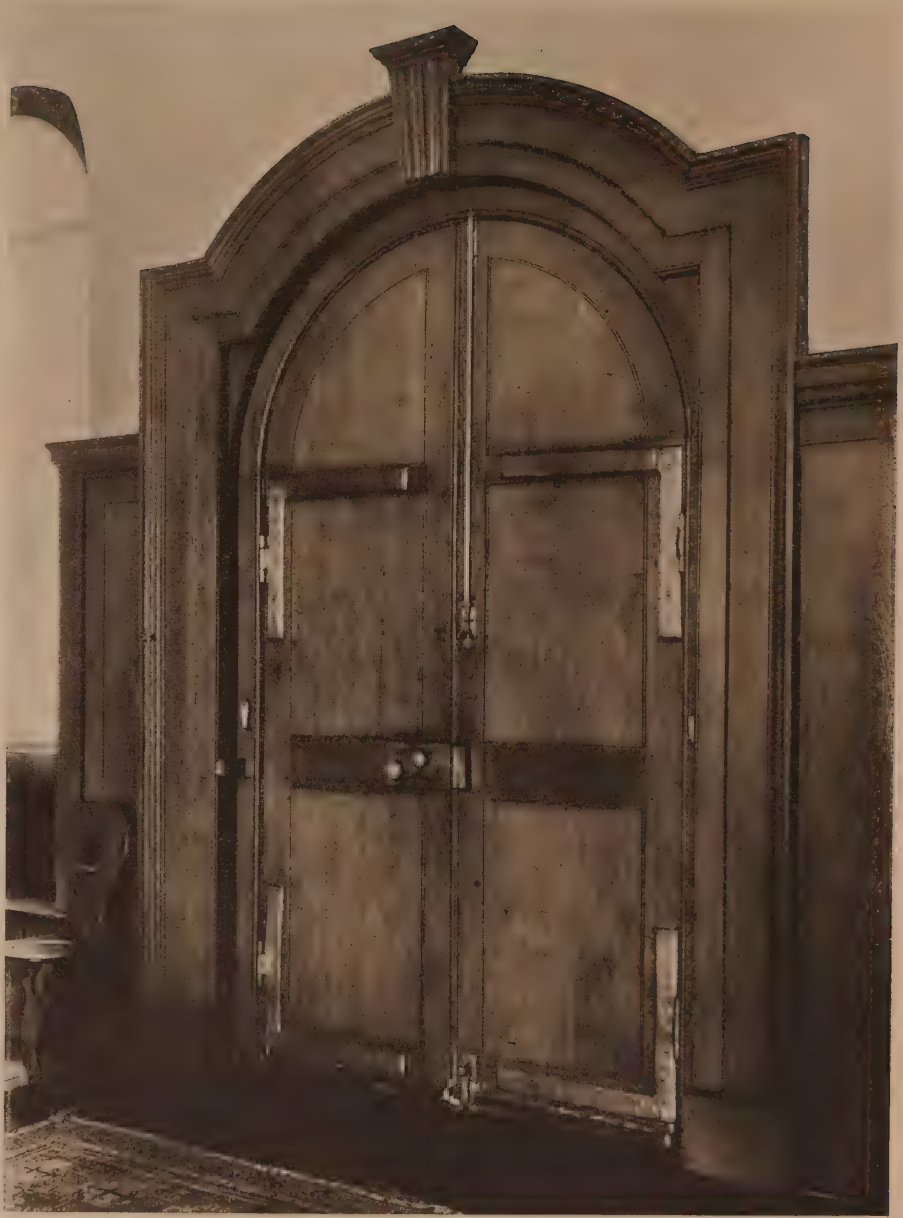
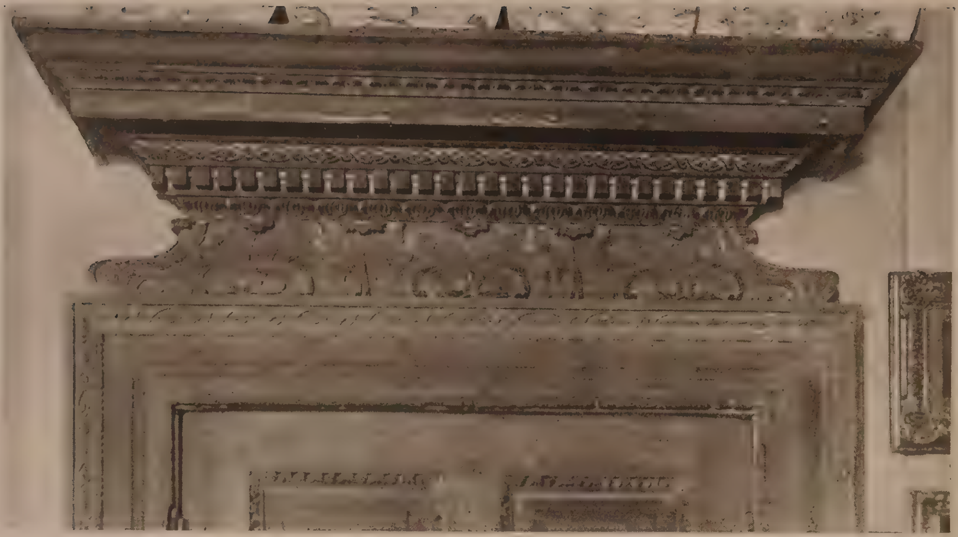
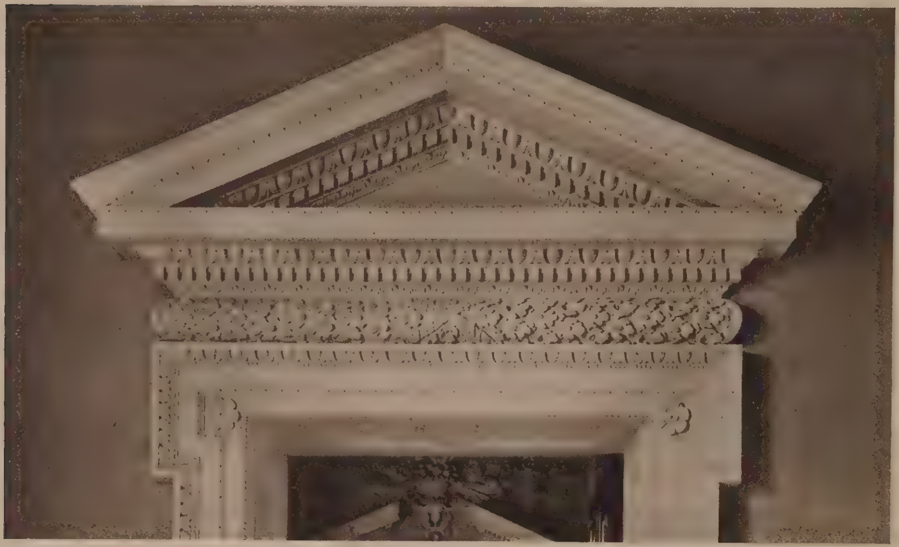


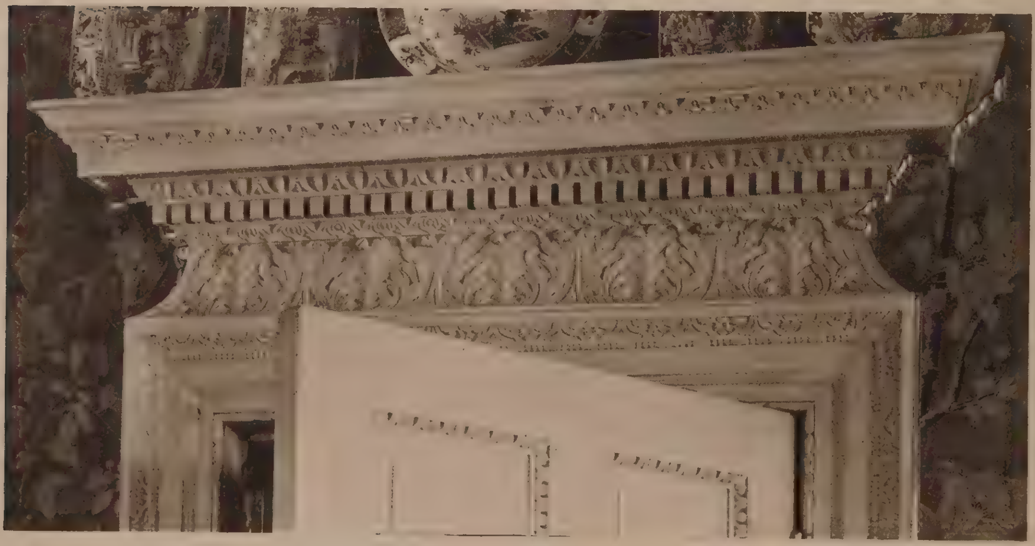
Fig. 146.—IN THE HALL, FINCHCOCKS, KENT.
(*Circa* 1725.)



(*A*)—AT HORSHAM PARK, SUSSEX.



(*B*)—AT GODMERSHAM (1732).



(*C*)—AT HORSHAM PARK.

Fig. 147.—THREE XVIIIth CENTURY DOORHEADS

# X

# DOORS

# X

# DOORS

INTERIOR doors of communication in the late seventeenth and eighteenth century were arranged as far as possible in a line, as this 'shortens the passage through the apartments, and in summer, or on public occasions when the doors are set open, produces a freer circulation of air';[1] and the effect of this vista was steadily aimed at by architects in their house-planning. During the later Renaissance, doors were surrounded by a moulded architrave which was carved in important doorways. In addition, the door was occasionally surmounted by a carved frieze, cornice, and pediment, as in Wynne's design for a doorway at Combe Abbey (1686). The segmental, and broken pediment with scroll ends was, as in contemporary baroque decoration, used in preference to any other form.

Under the Palladian influence, the doorway grew in proportion and importance. The pilasters or columns of three-quarter projection supported an architrave completed by a pediment in halls and salons of great houses (Fig. 149). For less monumental effects, the door architrave was surmounted by frieze and cornice (Figs. 147 and 152), the frieze being generally pulvinated and carved with formal wreaths of oak and bay (Fig. 147B), a large guilloche, or crossed foliage.

The architrave often extended in a square return beyond the width of the door-head, and the successive slightly-receding planes of the architrave were often outlined by the bead and reel (Fig. 148).

The dominating importance of the doorway and a respect for symmetry led, in this period, to a number of jib-doors which served no purpose, or opened upon a shallow and unnecessary cupboard, as in the drawing-room at Boreham House.

The freer treatment of ornament in the middle years of the eighteenth century is expressed in the light floral and scroll ornament in the frieze, as in the doorhead at No. 2 Suffolk Lane (Fig. 153); while the architectural detail of the cornice and brackets remained unchanged.

A reaction against this architectural treatment and the reduction of projection dates from the accession of George III. The elements are the same, but the cornice is shallow, the pediment is discarded, the mouldings smaller, the ornament of the frieze the light and graceful 'classic' of the period (Figs. 154, 155, 156, and 157), and a tablet or centre panel of composition or carved wood often adds interest to the frieze. A doorway and frieze from the Library of Bourdon House is interesting from its curvilinear plan, and contains above the door a niche with a semi-circular head. In the doorcases of the early nineteenth century the architraves are frequently reeded, with a patera or lion-mask at the angles (Figs. 161 and 162).

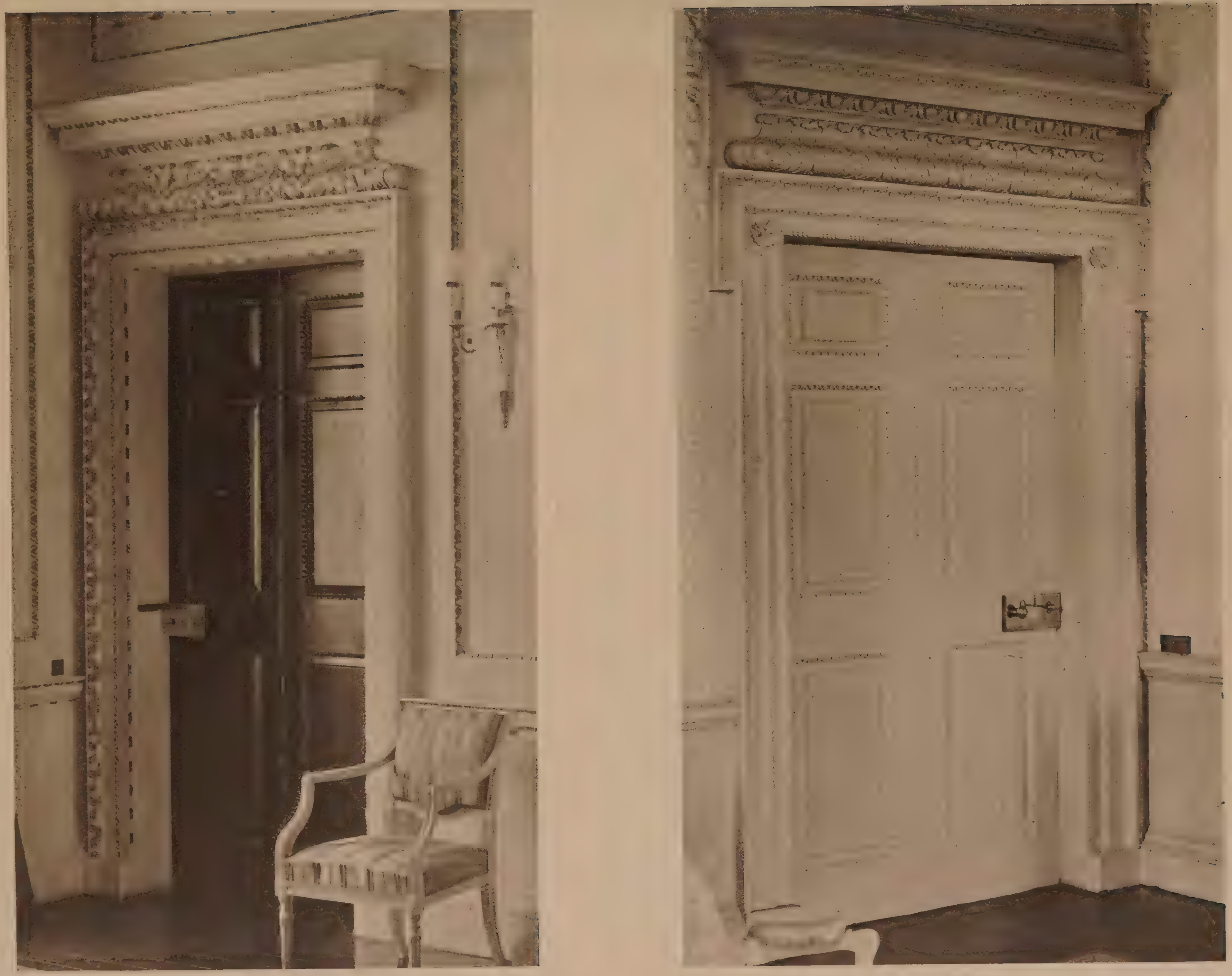
---

[1] Chambers, *Decorative Part of Civil Architecture* (Ed. Leeds, 1862), pp. 269–70.

In the late seventeenth century the door sometimes consisted of two large panels, raised and fielded.[1] The system of smaller panels was, however, more customary, which allowed six or eight panels for a single, and eight or ten for a double door; and this continued during the eighteenth century, though these door panels were usually recessed after the first quarter of the eighteenth century. The door, until the introduction of mahogany, about 1720, was of oak; after that date the dark-toned mahogany makes an effective contrast with the surrounding woodwork, which is usually painted white. According to Ware, a painted door was not approved of in an 'elegant apartment'; but painted and grained doors were common in smaller houses and in London houses speculatively built by architects in the late eighteenth century. The large scale of the mouldings is noticeable in the Palladian period; in the late eighteenth century the most familiar enrichment of the panels is a broad, transversely fluted band between an outer and inner moulding. In the attempt to attain flatness, bandings of ebony were used in Sir John Soane's house at Lincoln's Inn Fields instead of a moulding.

---

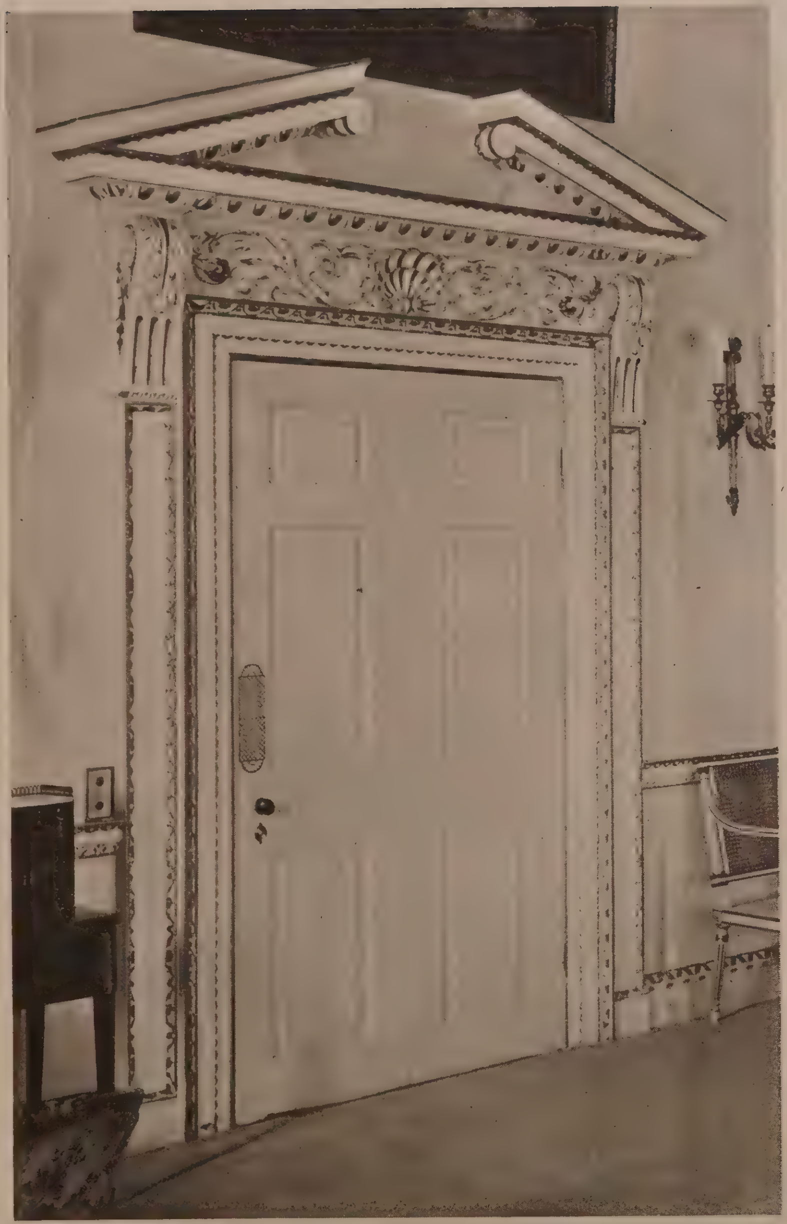
[1] As also in the room from Clifford's Inn (1690) in the Victoria and Albert Museum.



DOOR IN THE DINING-ROOM.

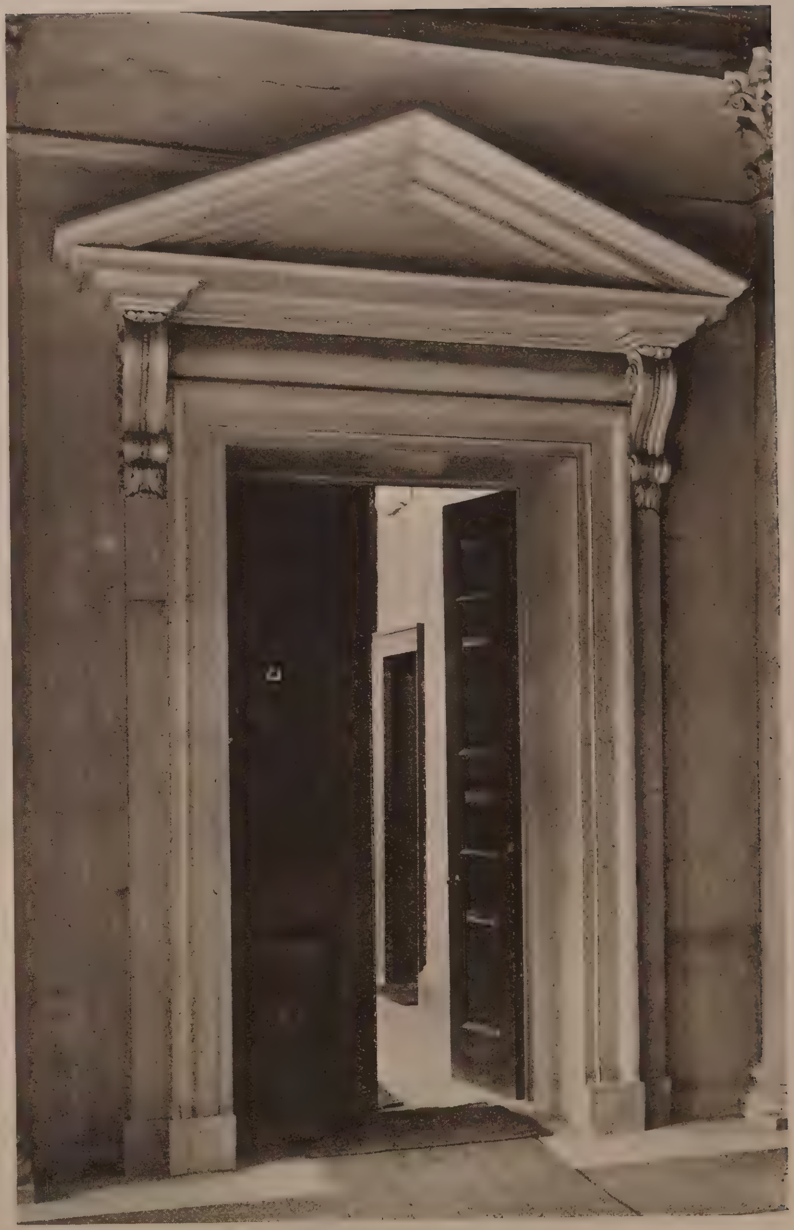
DOOR IN ONE OF THE BEDROOMS.

FIG. 148.—RAYNHAM HALL. (*Circa* 1730.) *William Kent.*



DOOR IN THE DRAWING-ROOM.

FIG. 149.—LEES COURT, KENT. (*Circa* 1740.)



DOOR IN THE HALL.

FIG. 149A.—PRIOR PARK, BATH. (*Circa* 1750.)

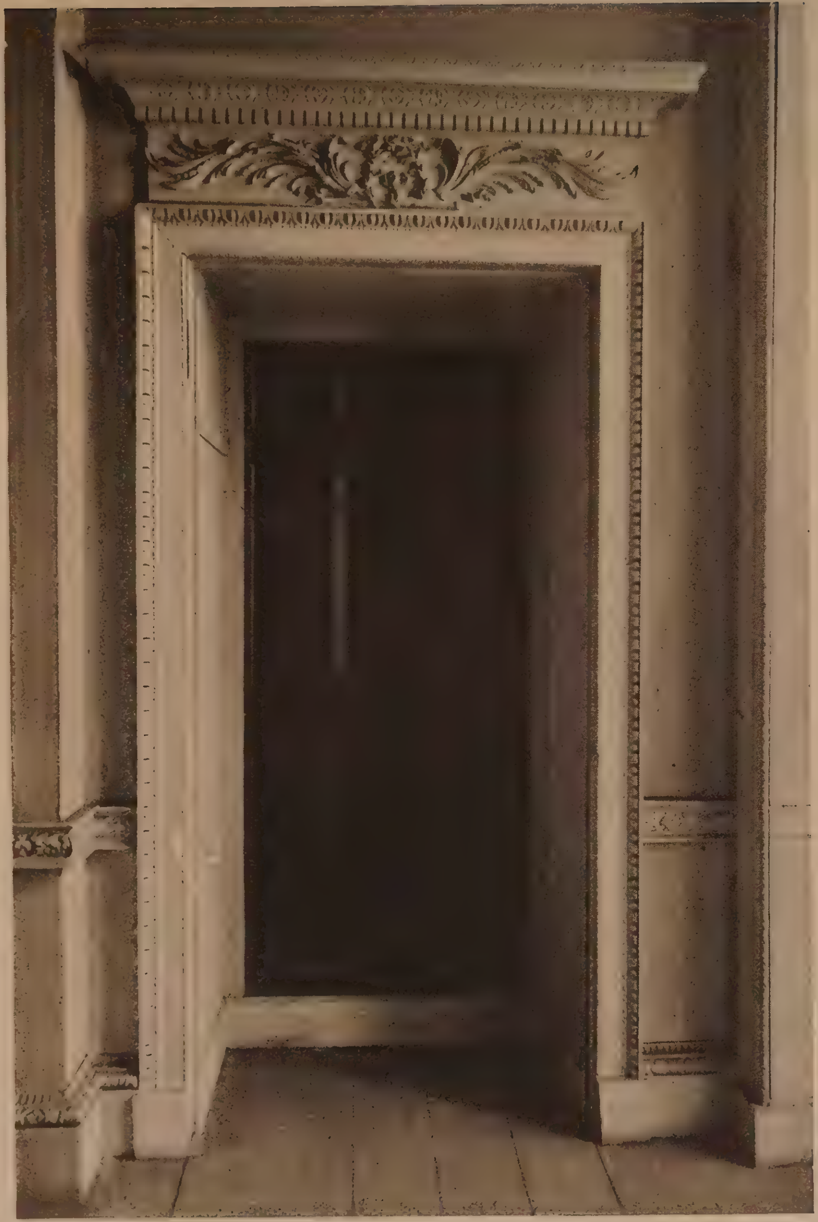


FIG. 150.—DOORWAY FROM THE PERMANENT SECRETARY'S ROOM, THE OLD WAR OFFICE (CUMBERLAND HOUSE, WHITEHALL—*now demolished*).

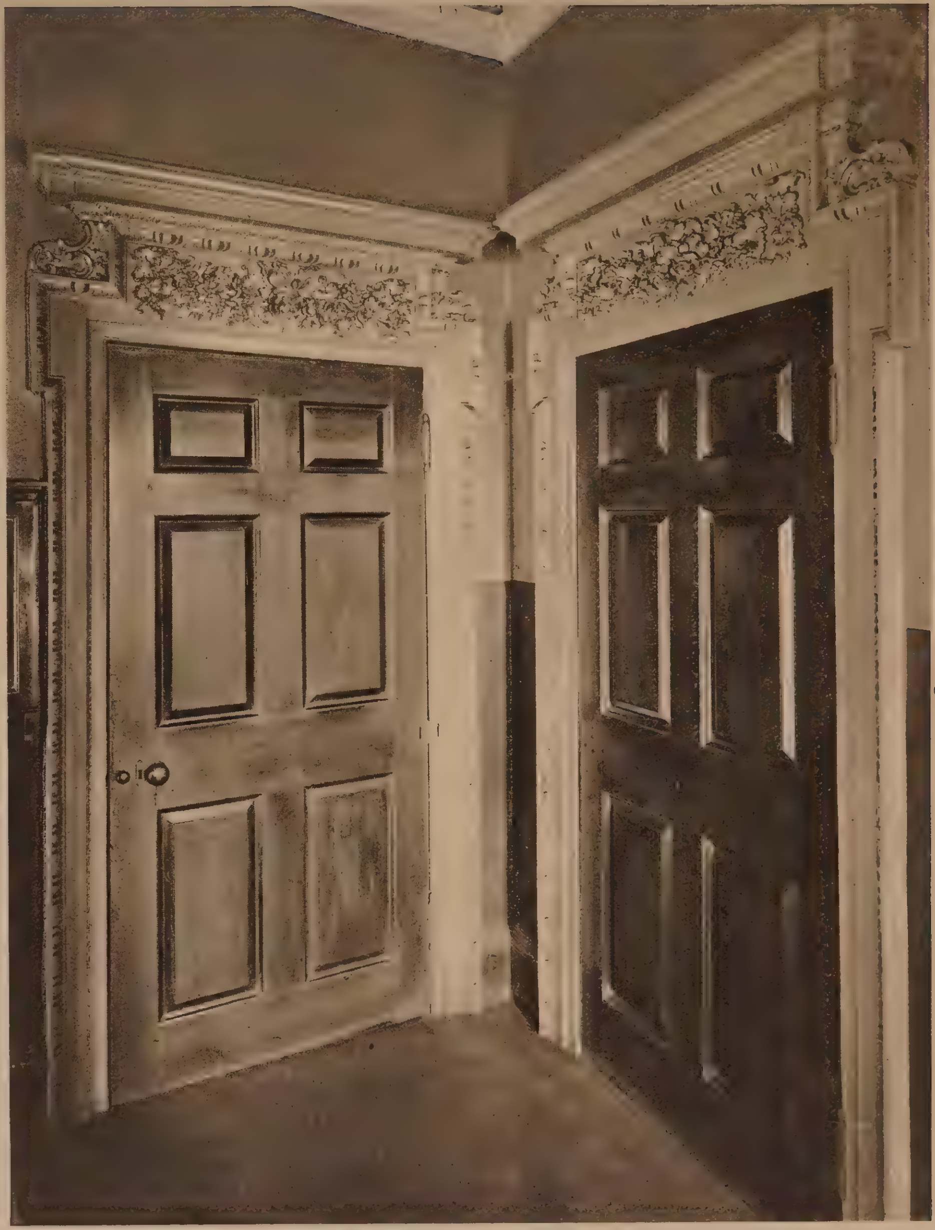


FIG. 151.—THE CITY CLUB, CASTLEGATE, YORK.

(*Circa* 1750.)

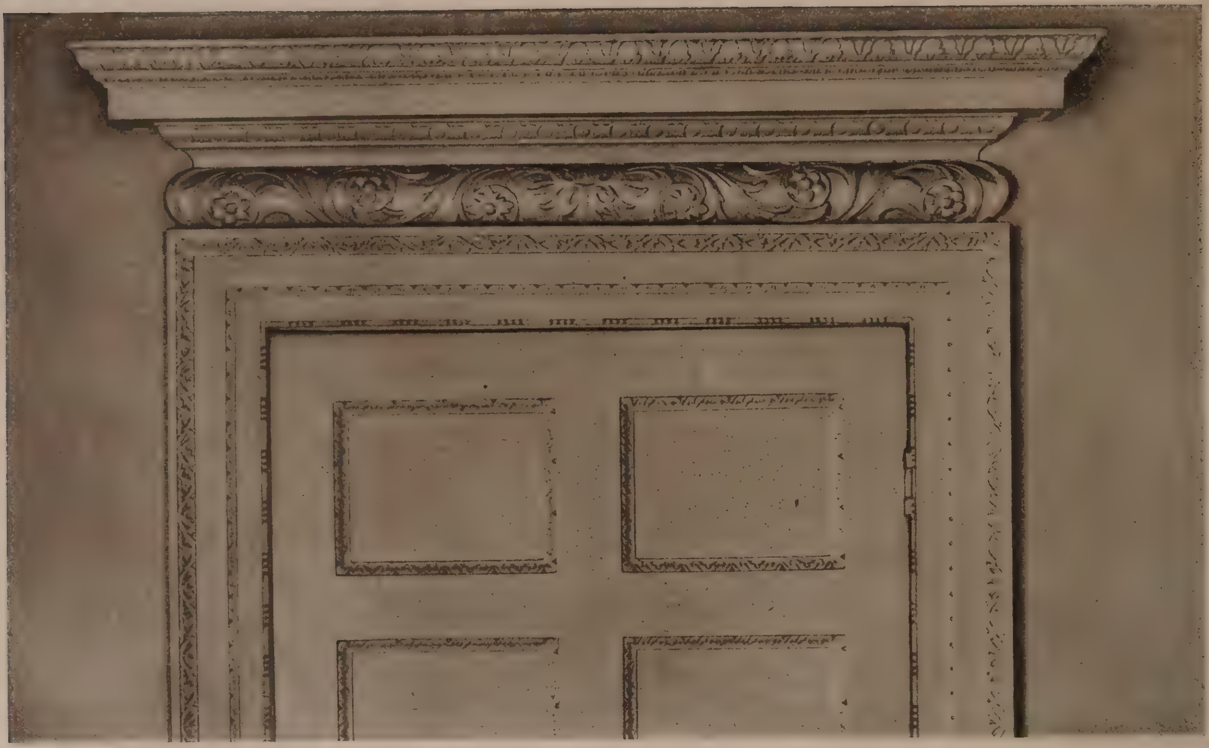


Fig. 152.—A TYPICAL PALLADIAN DOORHEAD.

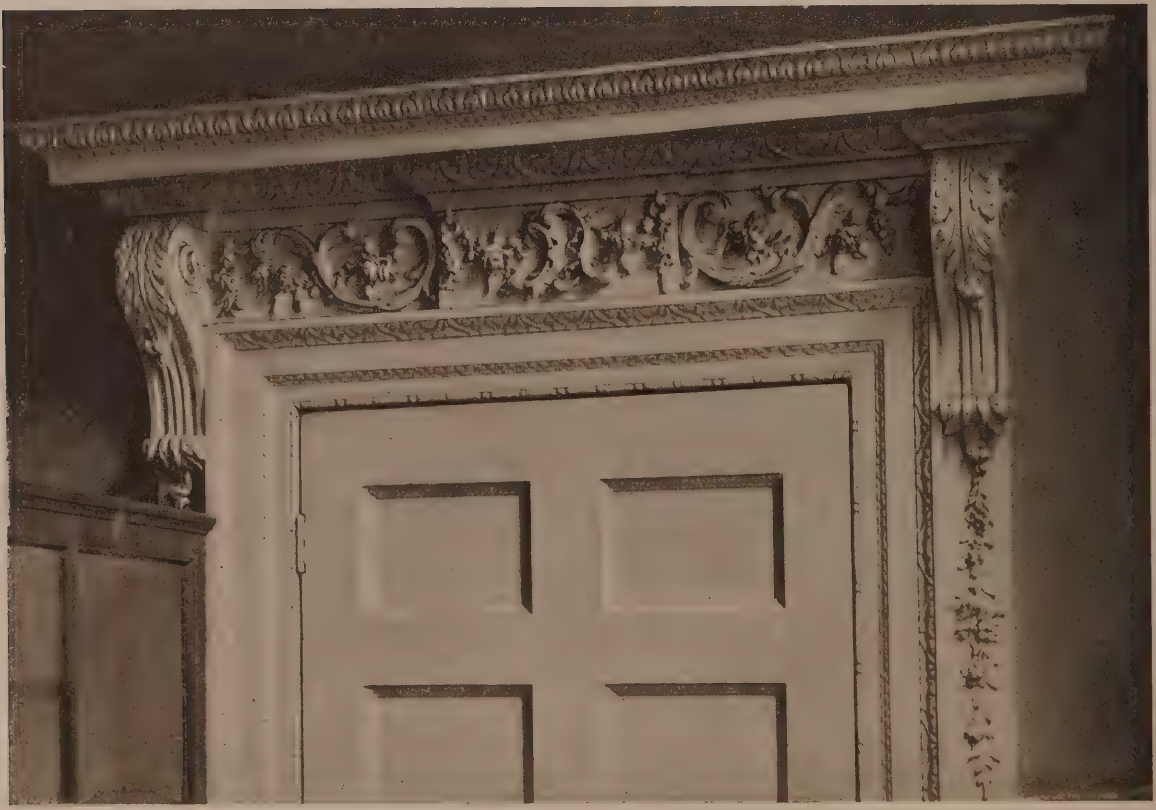


Fig. 153.—AT 2 SUFFOLK LANE, LONDON, E.C.
(*Circa* 1750.)

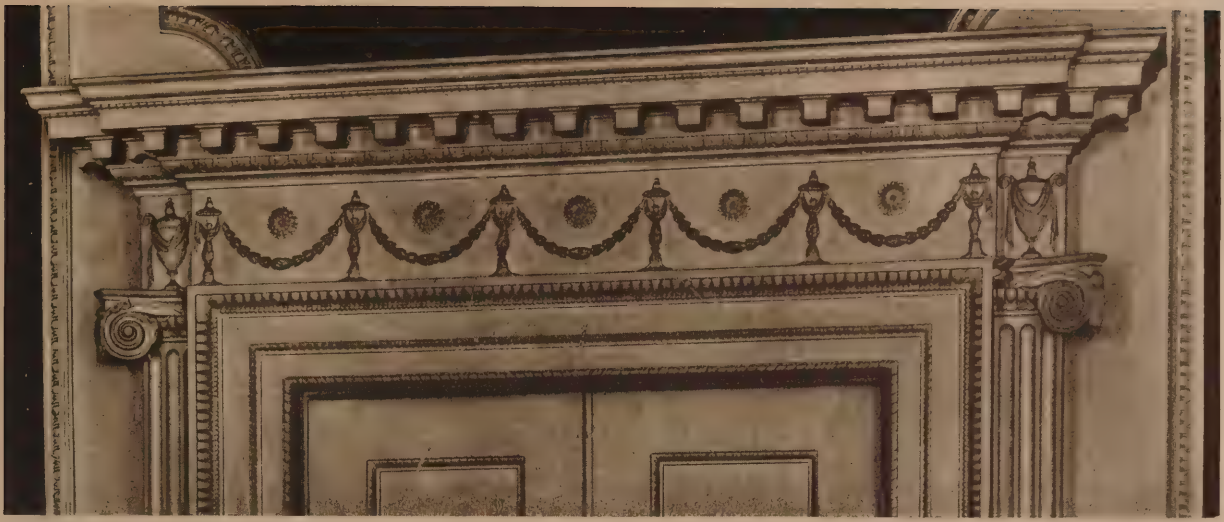


FIG. 154.—DOORHEAD. (Late XVIIIth Century.)

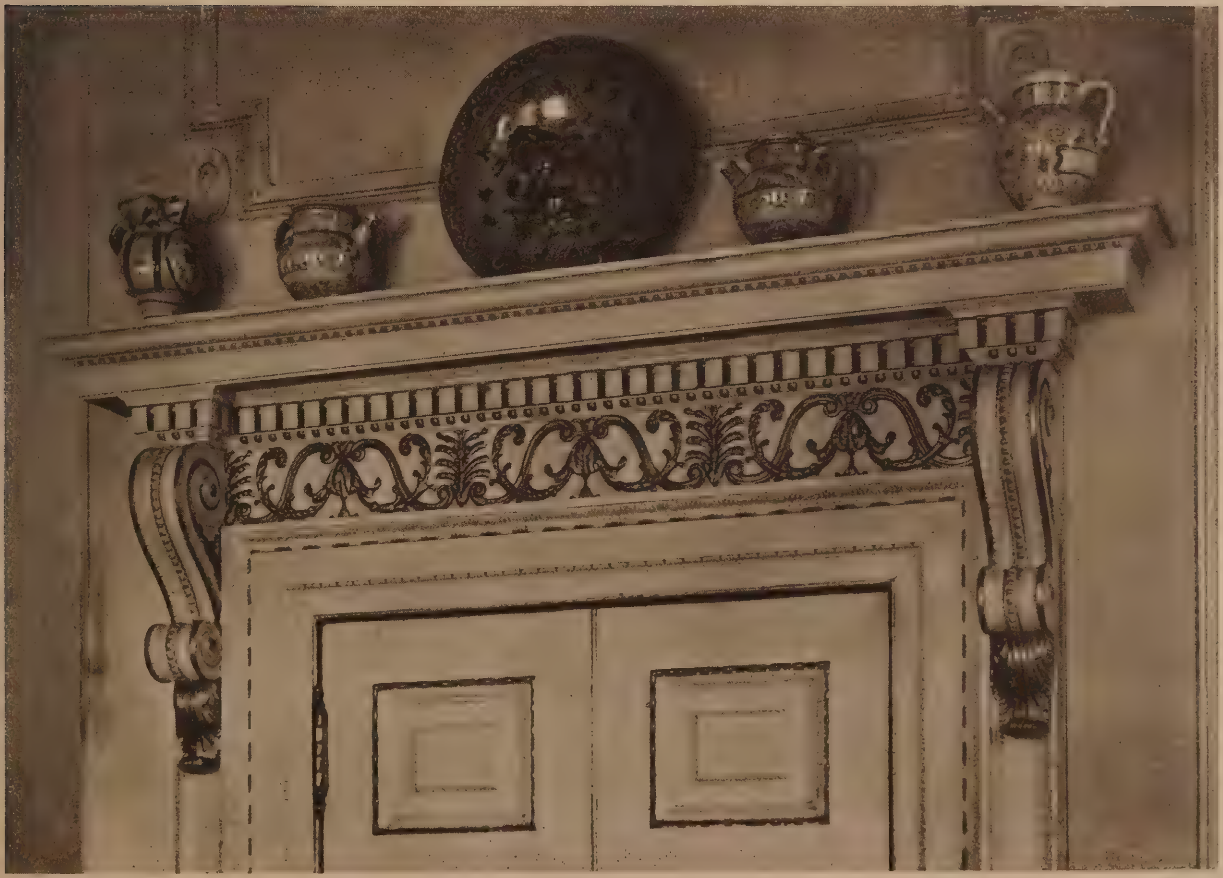


FIG. 155.—DOORHEAD IN THE DRAWING-ROOM, ST. PAUL'S, WALDENBURY. *By Robert Adam.*

(*Circa* 1767.)

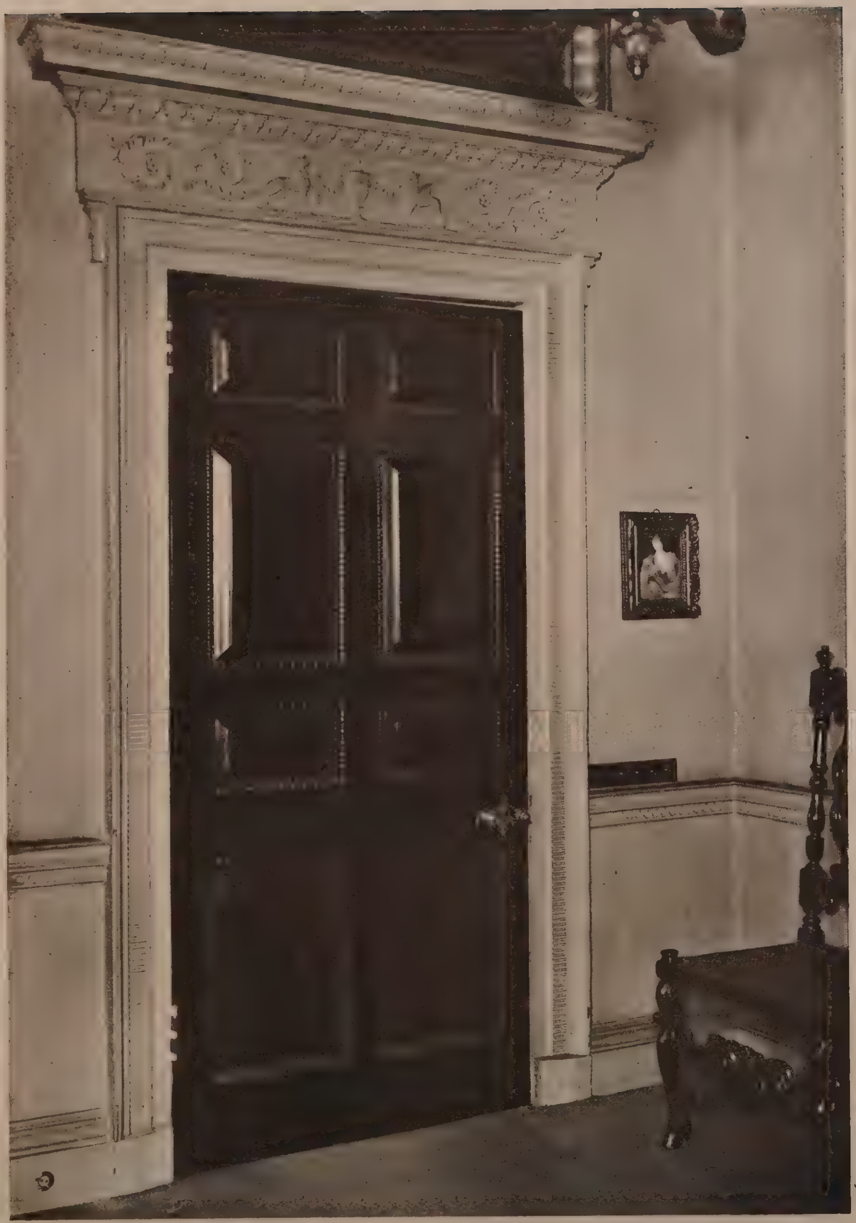


Fig. 156.—5 GRAFTON STREET, LONDON.
(Late XVIIIth Century.)

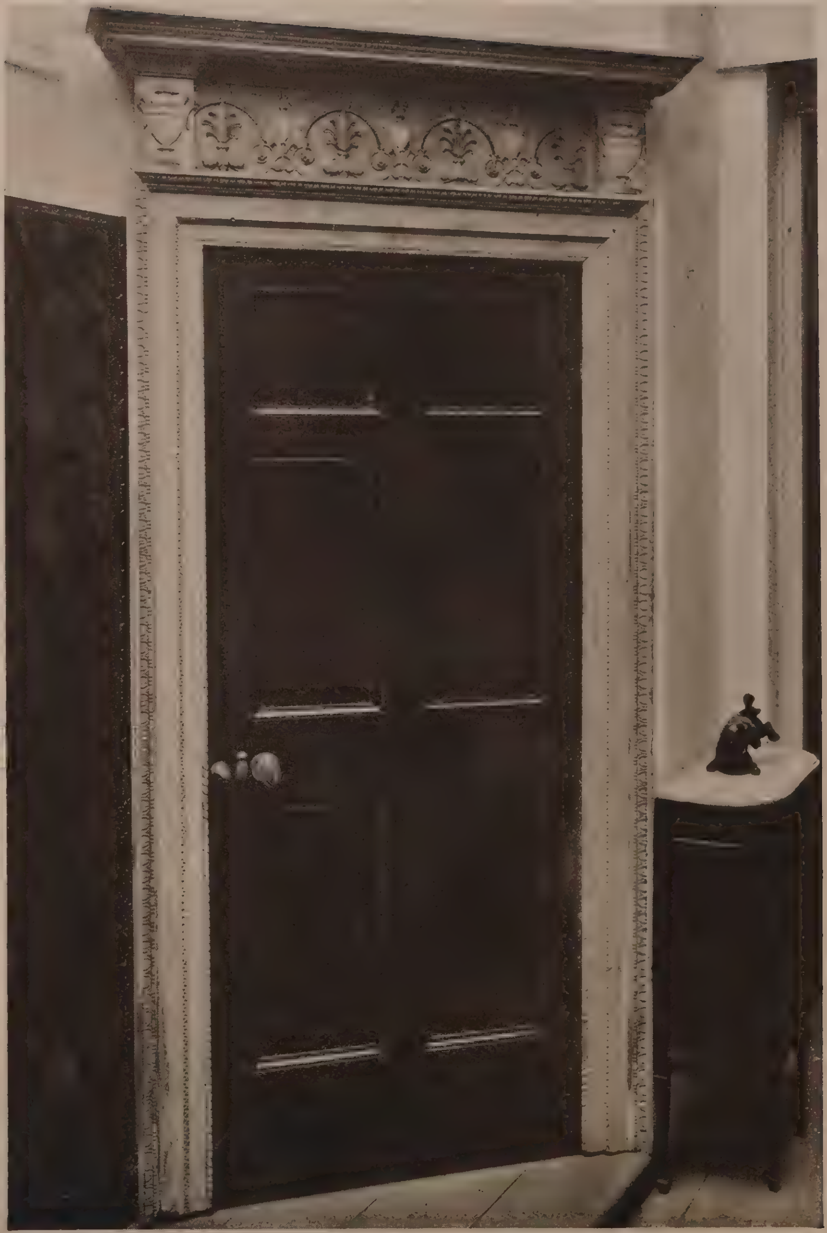


Fig. 157.—A LATE XVIIIth CENTURY DOOR.

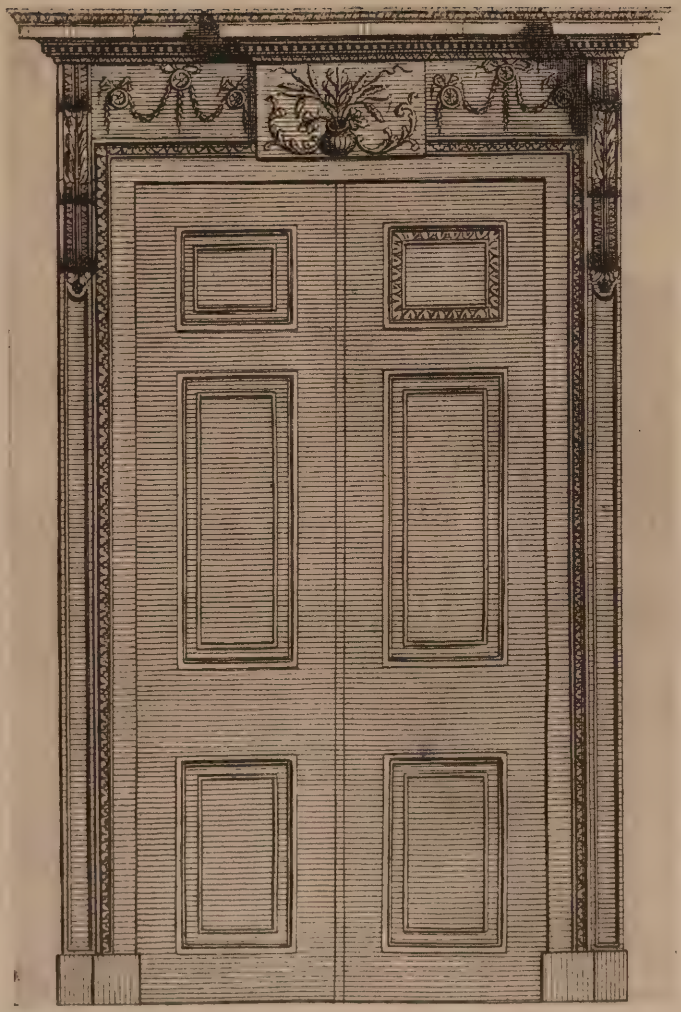


Fig. 158.—DESIGN FOR A DOOR WITH DETAILS BY N. WALLIS, 1772.

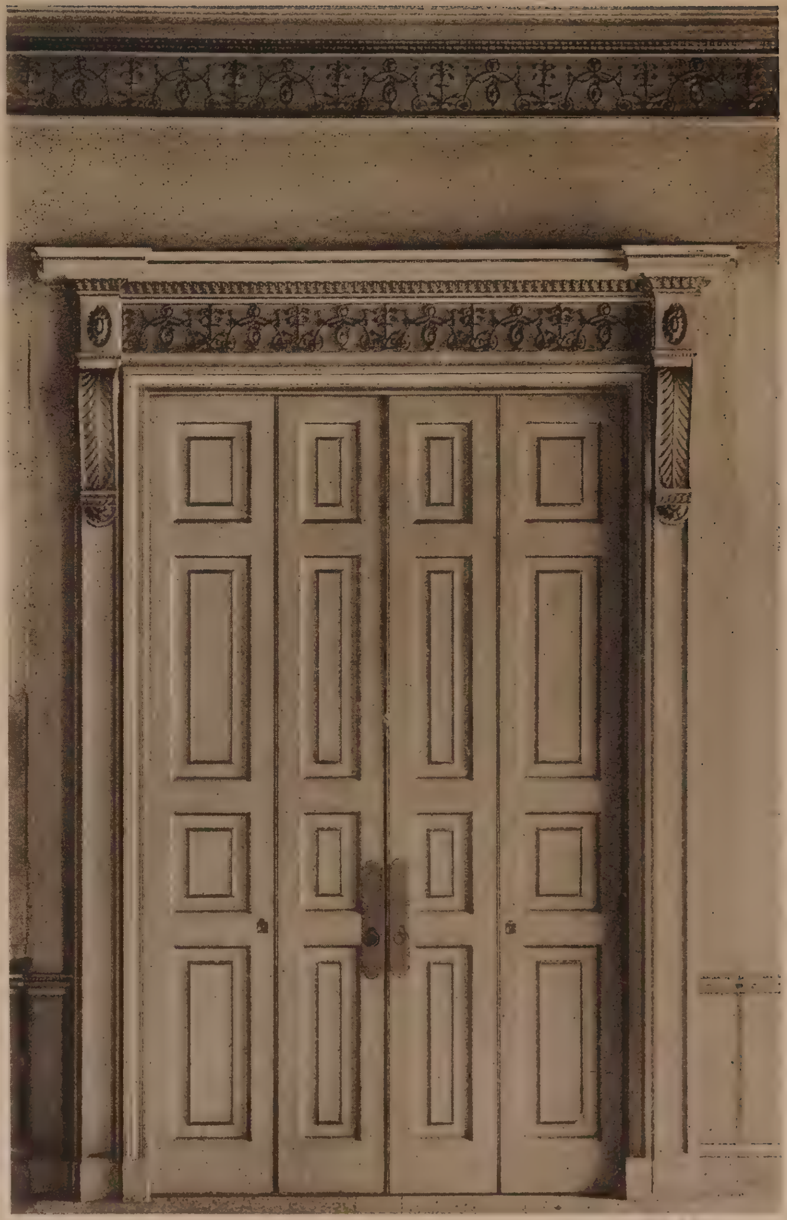


Fig. 159.—THE SALOON, *By Thomas Adam.* HAREWOOD HOUSE, HANOVER SQUARE, 1769.
(*Now demolished.*)

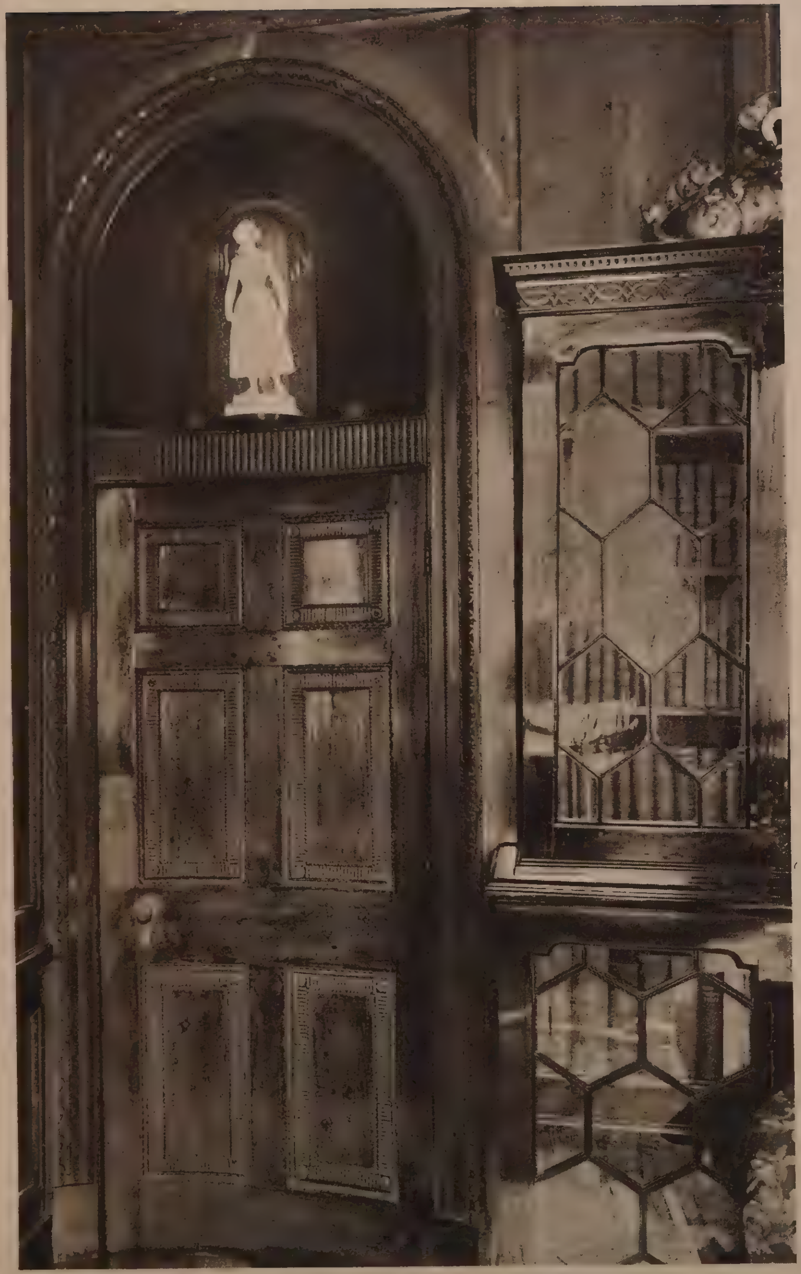


FIG. 160.—BOURDON HOUSE, MAYFAIR, LONDON.
(Late XVIIIth Century.)

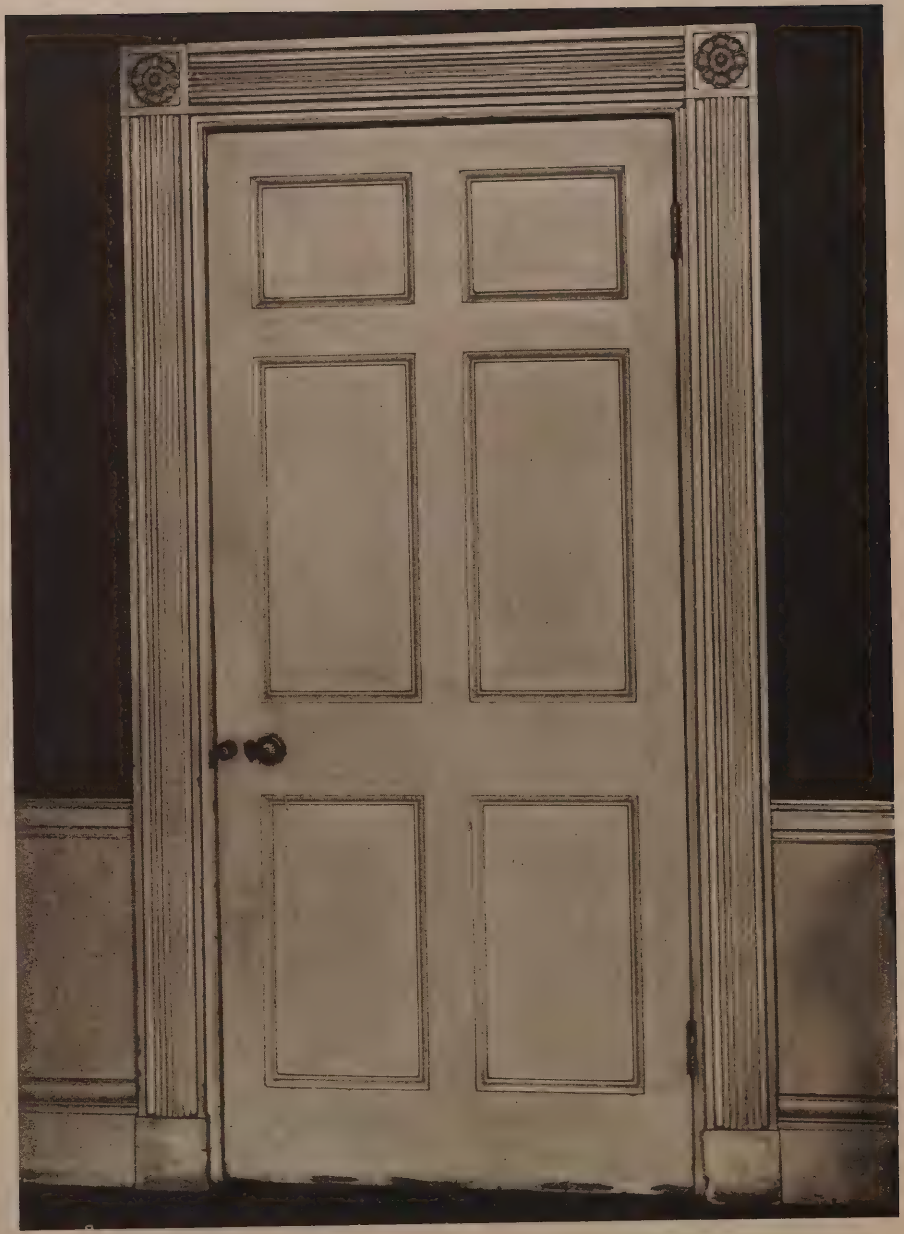


FIG. 161.—41 RUSSELL SQUARE, LONDON.
(Early XIXth Century.)

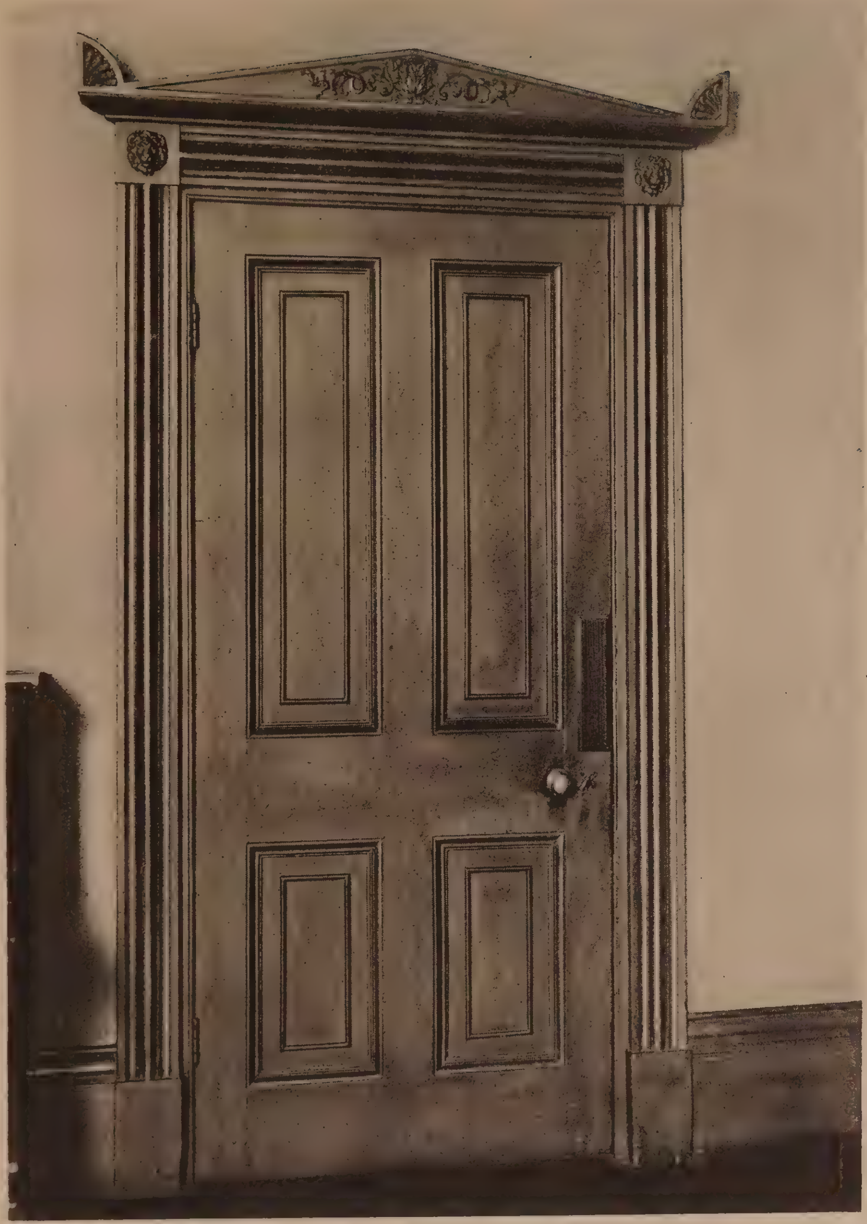


FIG. 162.—25 MECKLENBURGH SQUARE, LONDON.

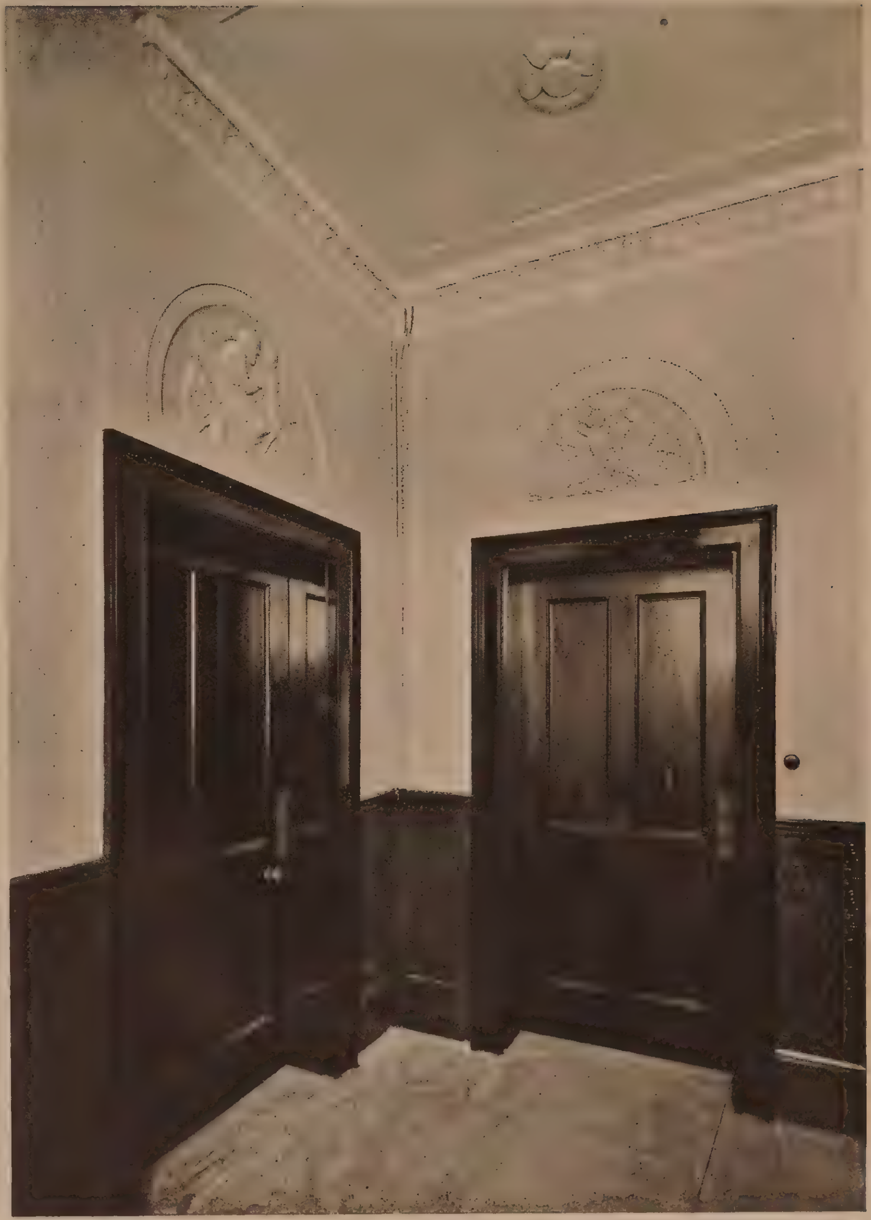


FIG. 163.—IN 35 GORDON SQUARE, LONDON.
(Early XIXth Century.)

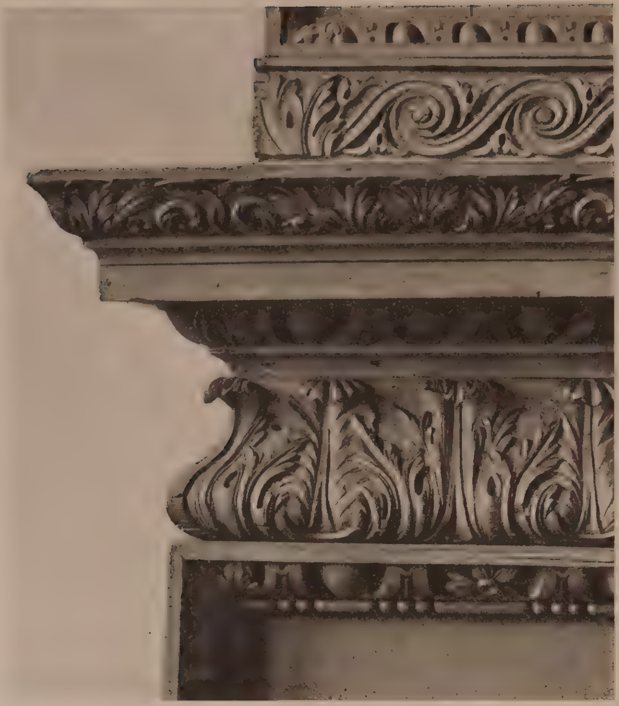


Fig. 164.—DETAIL OF PINE CHIMNEYPIECE FROM A HOUSE IN CAREY ST., LINCOLN'S INN FIELDS. (Early XVIIIth Century.)

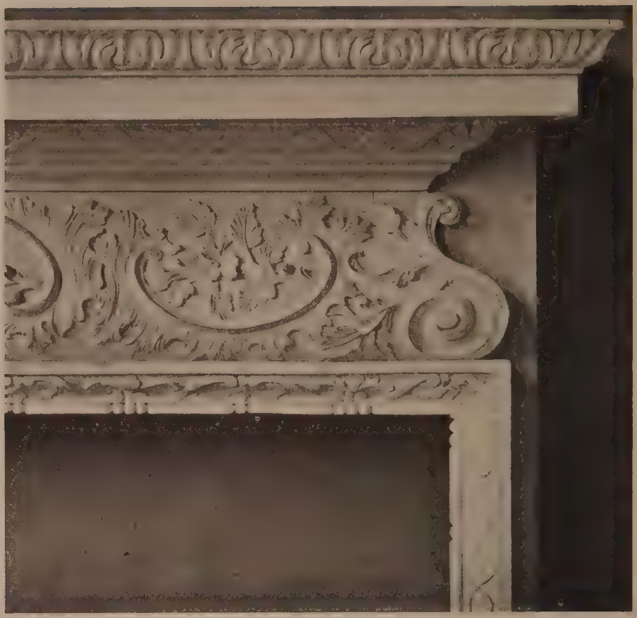


Fig. 165.—DETAIL OF A CHIMNEYPIECE FROM A LONDON HOUSE. (Middle of the XVIIIth Century.)

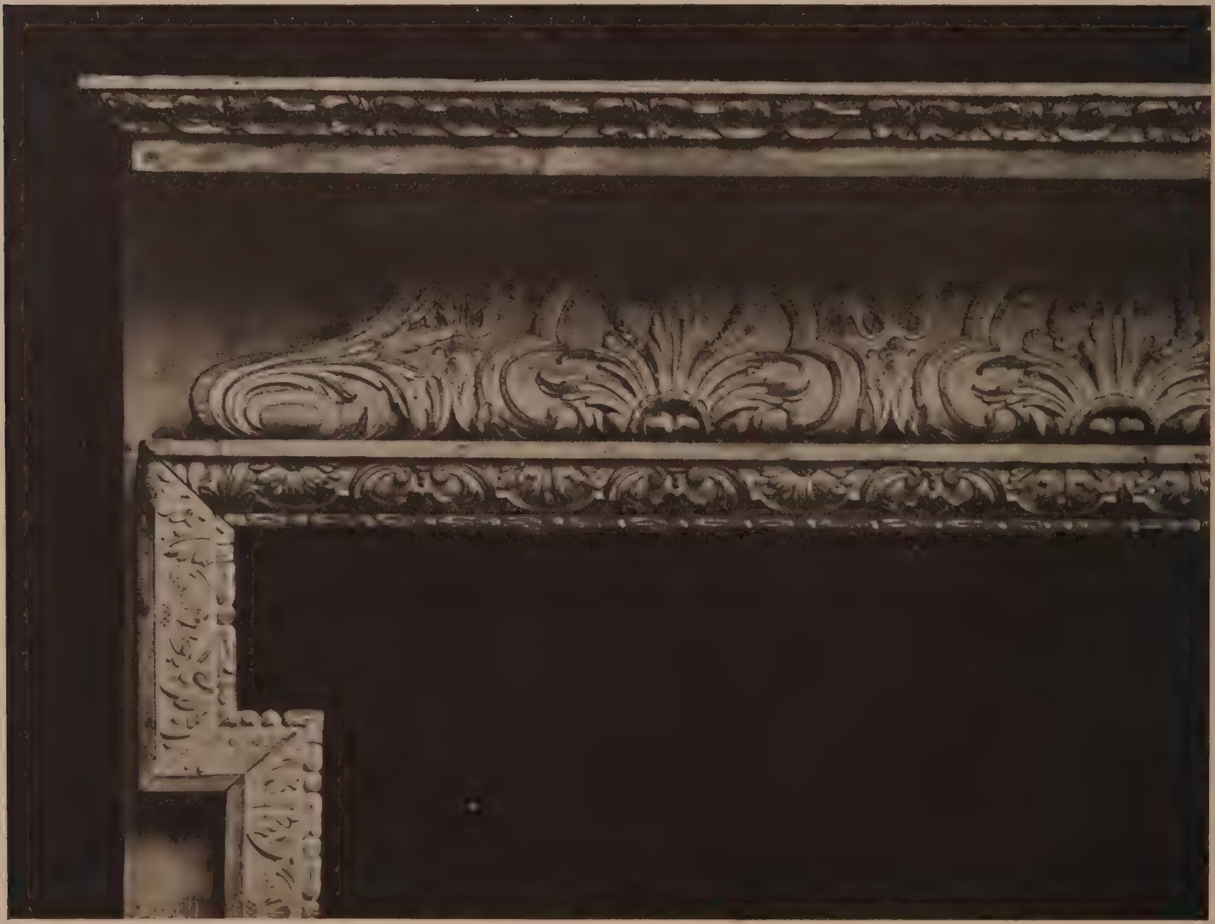
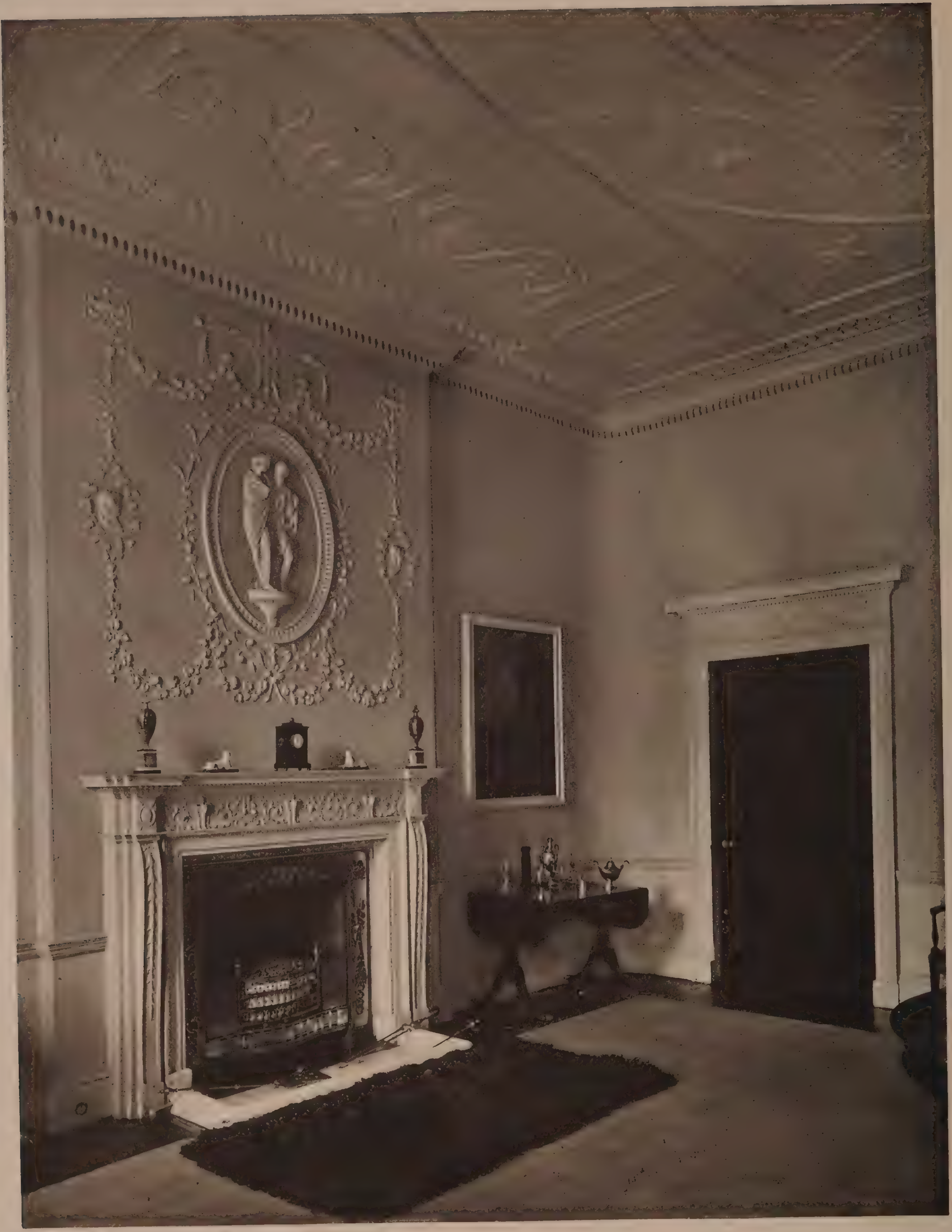


Fig. 166.—DETAIL OF CARVED PINE CHIMNEYPIECE. VICTORIA AND ALBERT MUSEUM.

# XI

# THE CHIMNEYPIECE



By *Thomas Leverton.*

FIG. 166A.—THE DINING-ROOM,
No. 1 BEDFORD SQUARE, LONDON. (*Circa* 1777.)

# XI

# THE CHIMNEYPIECE

THE chimneypiece of post-Restoration design, which consisted of a bold bolection moulding in stone or marble surrounding the fire-opening, allowed little variation except in colour. This type, which continued in use, especially in halls, well into the eighteenth century, appears at Bradbourne (1713), in the hall at Boreham House (1727), and at Marlow Place. According to Gerbier, 'the chimney-mantles ought to be all of stone or marble'[1]; but a surround from 8 New Inn, Strand, now in the Geffreye Museum, is of deal, which was doubtless marbled or painted as Sir Balthaser Gerbier recommends.

In some cases the architrave is surrounded by a frieze and cornice forming a shelf, as in the chimneypiece from the dining-room, Belton (Fig. 170A); but this addition is exceptional during the late seventeenth century. A flat marble surround, consisting of a depressed arch with fluted keyblock, appears in the late years of the seventeenth century,[2] but increases in favour in the first quarter of the eighteenth century. Occasionally, especially in small rooms, it was found convenient to place the chimneypiece in an angle, as in the King's dressing-room at Hampton Court, where the chimneypiece is brought forward into the room, wainscotted at the sides, and crowned by a cornice, above which are receding shelves for china.

During the early eighteenth century other, though still simple, types of chimneypieces developed, such as that consisting of marble lintels and jambs, surrounded by a small moulding and surmounted by frieze and cornice. Side-ramps, consisting of a large volute carved with fruit and flowers, appear frequently in chimneypieces, as in the Vicarage, Great Baddow, and the Home for Boys, Stepney (Figs. 169 and 170). The Palladian architects, to whom the chimneypiece was the 'most eminent thing in the finishing of an apartment,' reverted to the designs of Inigo Jones, which are sculptural and of considerable projection; and the presence of the foreign sculptors in England, such as Rysbrach and Sheemakers, is felt in the rich opportunities for carved detail on frieze and consoles, and especially in the sculptured tablet in the centre of the frieze and in the human heads and busts that surmount the tapering pilasters and large trusses. A sun-rayed head, a mask or figure-subject in relief, often drawn from Æsop's Fables, was frequently repeated in the tablet.

---

[1] *Counsel and Advice to all Builders*, p. 22. 1664.

[2] It appears in the Clifford's Inn Room (1686-88) in the Victoria and Albert Museum.

Though the upper stage of the chimneypiece was usually of wood and distinct from the lower stone or marble stage, it was designed in keeping with it, as an enriched frame for a picture, as in Kent's decorations at Rainham, Norfolk. A very usual type, dating from the middle years of the century, has a heavy projecting cornice supported by short consoles, from which depend drops of flowers; while the frieze, with or without a tablet, is carved with scroll or floral detail. Both the enrichments of the mouldings and high-relief carving are at this period very large in scale.

In simple rooms a very usual design consists of jambs and lintels moulded, and breaking out at the sides, or at the top and sides to form a space, which is sometimes filled with a rosette, as in a room at No. 6 Bloomsbury Square.

The rococo period expressed itself in the *motifs* and character of the ornamental details, as in the frieze of the chimneypiece at Marlow Place (Fig. 33), where the pierced and convoluted shell in which the ornament centres is characteristic of the early rococo in England; and in its more advanced manner in the chimneypiece (Fig. 165); but in rare instances the design of the chimneypiece follows the line of French originals, or escapes, in the hands of Halfpenny or some joiner-architect, from classic restraint.

A design in which classic columns appear as side supports (which was used in the saloon at Holkham) continued in favour during the latter half of the eighteenth century, but the projection of all parts was considerably reduced. Shafts and ground of the frieze of coloured marble, such as Sienna or green Anglesea, were often allied with capitals, base, and cornice of statuary, or columns of statuary were relieved against a coloured marble background, with inlays of coloured marble in the frieze. The inlaying of the flutes of columns or pilasters and detail of the frieze with coloured composition brings in an effective colour note, which is more satisfactory than the fuller palette of Bossi work, in which naturalistic designs were carried out in a large variety of colours.

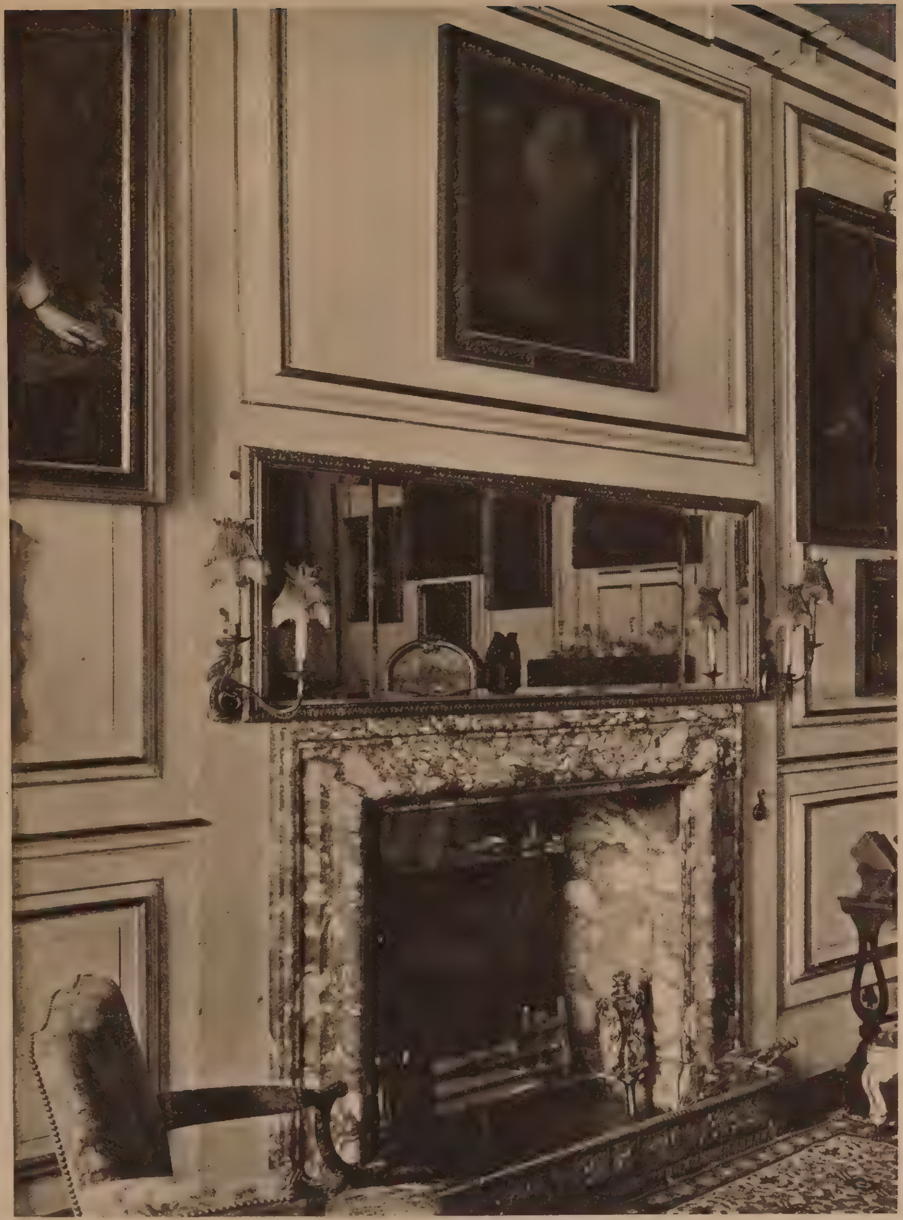
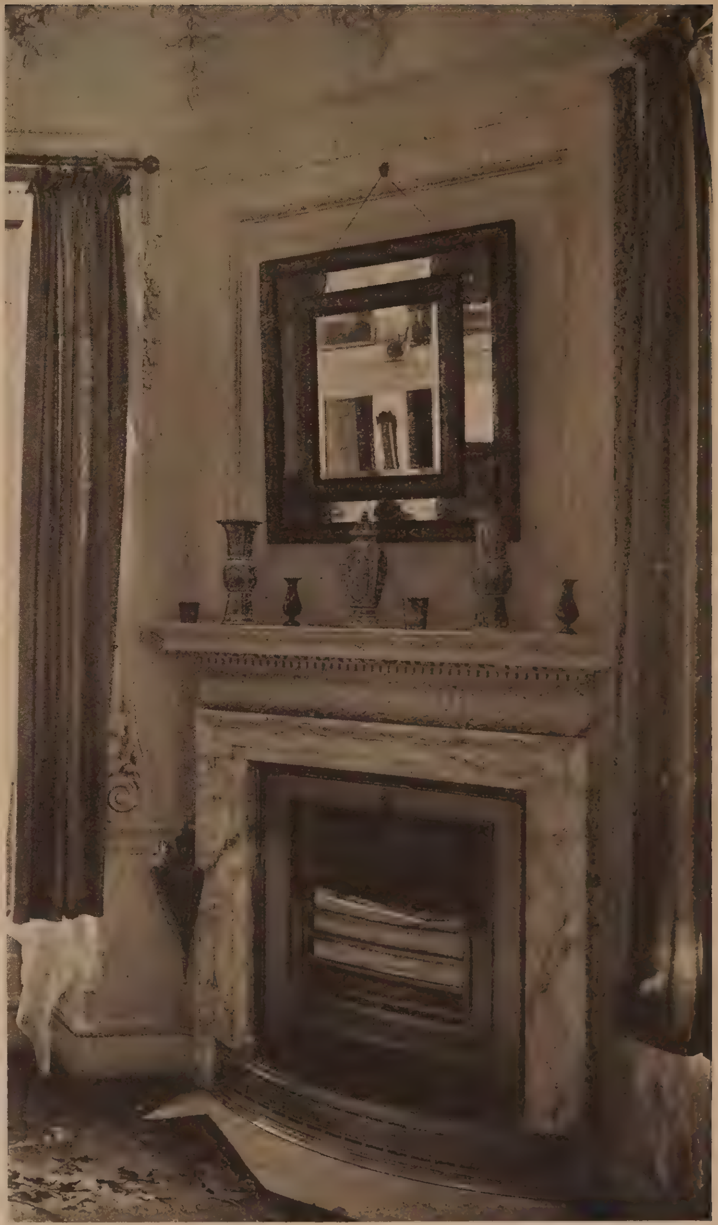
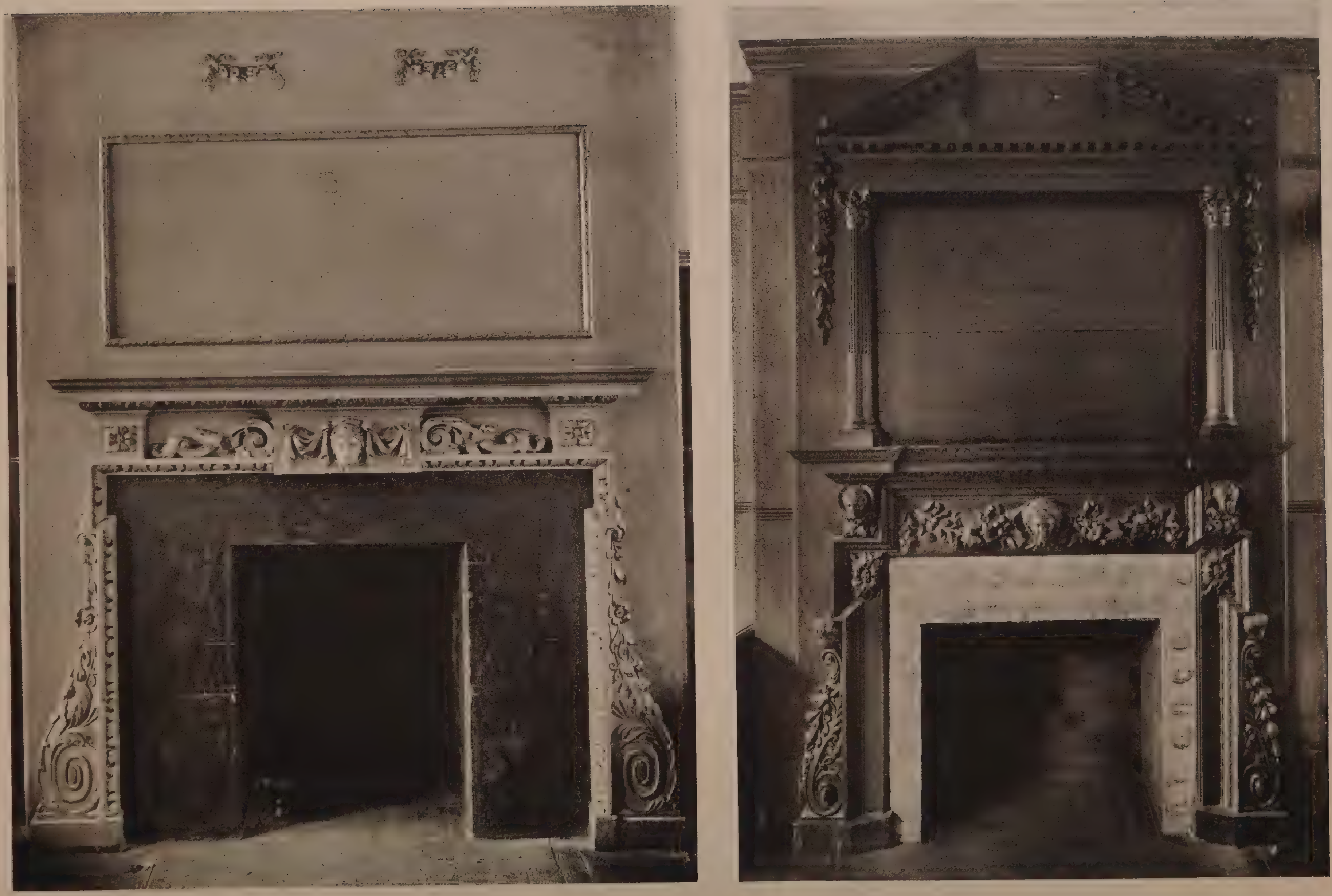


Fig. 167.—BRICKWALL, NORTHIAM, SUSSEX.
(Late XVIIth Century.)



*By Wood of Bath.*

Fig. 168.—BELCOMBE, BRADFORD-ON-AVON.
(*Circa* 1734.)



Figs. 169 & 170.—PALLADIAN CHIMNEYPIECES AT THE HOME FOR BOYS, STEPNEY GREEN.

The variety of chimneypieces dating from the last forty years of the eighteenth century, whether of marble with a refined use of marble or scagliola inlays and encaustic painting, or of wood with carved or applied composition ornaments, is remarkable. Painting on marble, either in the Etruscan manner or in imitation of bronze *bassi relievi*[1] which Richardson speaks of, is rarely met with in good preservation.

In wooden chimneypieces, which were less architectural in treatment, the ornamental detail, whether carved or of composition, was lighter, often consisting of swags on the frieze and drops in the pilasters, as in the chimneypiece at Bourdon House (Fig. 164), or wreathed trophies; the tablet has frequently an elaborated urn or a two-handled vase.

It was characteristic of Wedgwood's enterprise that he should have endeavoured to substitute his bas-relief medallions for carving, and chimney sets consisting of a tablet, frieze, and blocks[2] were offered by him to the public.

In the late eighteenth century the chimneypiece was of one stage only, but the treatment of the wall surface directly above it was, though distinct, designed to accord with it, and to focus the attention, as in Leverton's treatment of the chimneypiece and wall surface in No. 1 Bedford Square (Fig. 166A), and in No. 43 Portland Place and 20 Mansfield Street, where cast circular medallions are framed in a large rectangular panel, encircled by arabesque ornament (Fig. 168) or looped about with festoons of husks (Fig. 167).

After the rich variety of design in the late eighteenth century the severe abstention from colour and from all ornament, except incised frets, moulding or reeding, marks the ideals of a generation of architects whose view was narrowed by a close and exclusive study of Greek detail. The chimneypiece, which is usually of white marble, is lower than that of the eighteenth century: the ends of the shelf are usually rounded, and they were treated rather as pieces of furniture than as integral portions of the edifice. Immense looking-glasses with gilt frames, in the words of a writer of the early nineteenth century, superseded the carved and painted superstructure of the fireplace, and the chimneypiece 'is now reduced from its late magnificence to the duty of supporting clocks, girandoles, vases, and bijoutry.'[1]

---

[1] *New Collection of Chimneypieces.*

[2] At the sale, in 1871, after Bentley's death, a suite of a tablet, frieze, and block in blue and white jasper for a mantelpiece realised only 4*l.* 10*s.*, instead of the warehouse price, 12*l.* 19*s.*

The fireplace opening was simply treated, and was, from the late seventeenth century onwards, often lined with Dutch tiles. With the increase of the cast-iron industry, linings of reeded or simply ornamented iron were provided in the second half of the eighteenth century.

---

[1] Papworth, note to Chambers' *Decorative Part of Civil Architecture* (ed. 1825).

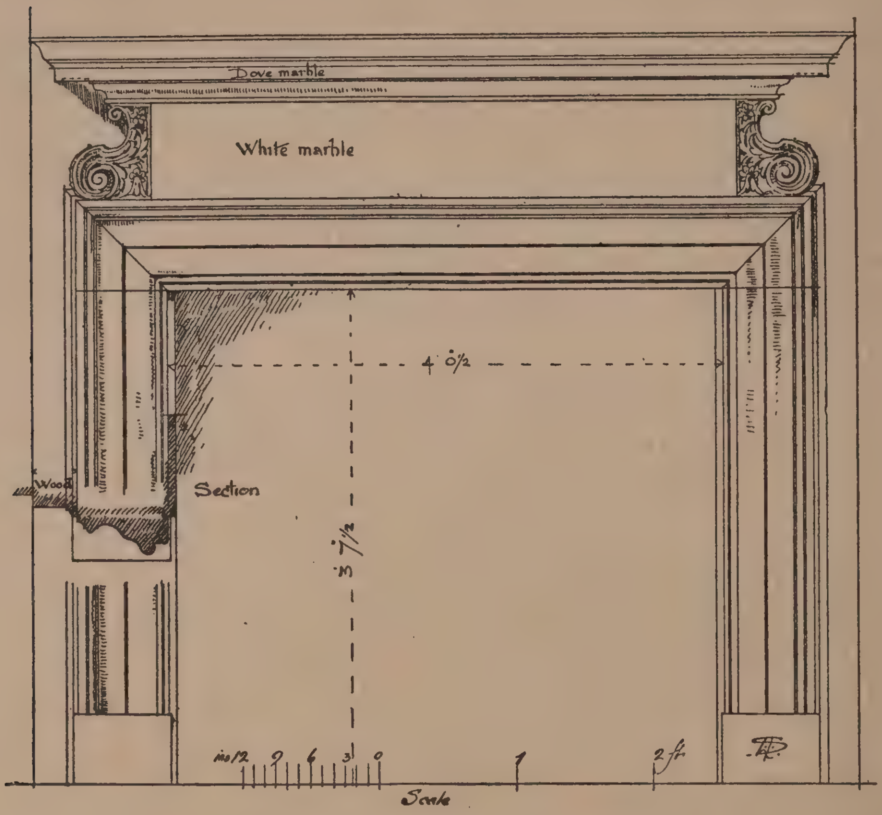


FIG. 170A.—BELTON HOUSE, GRANTHAM.

*Drawn by L. A. Shuffrey.*

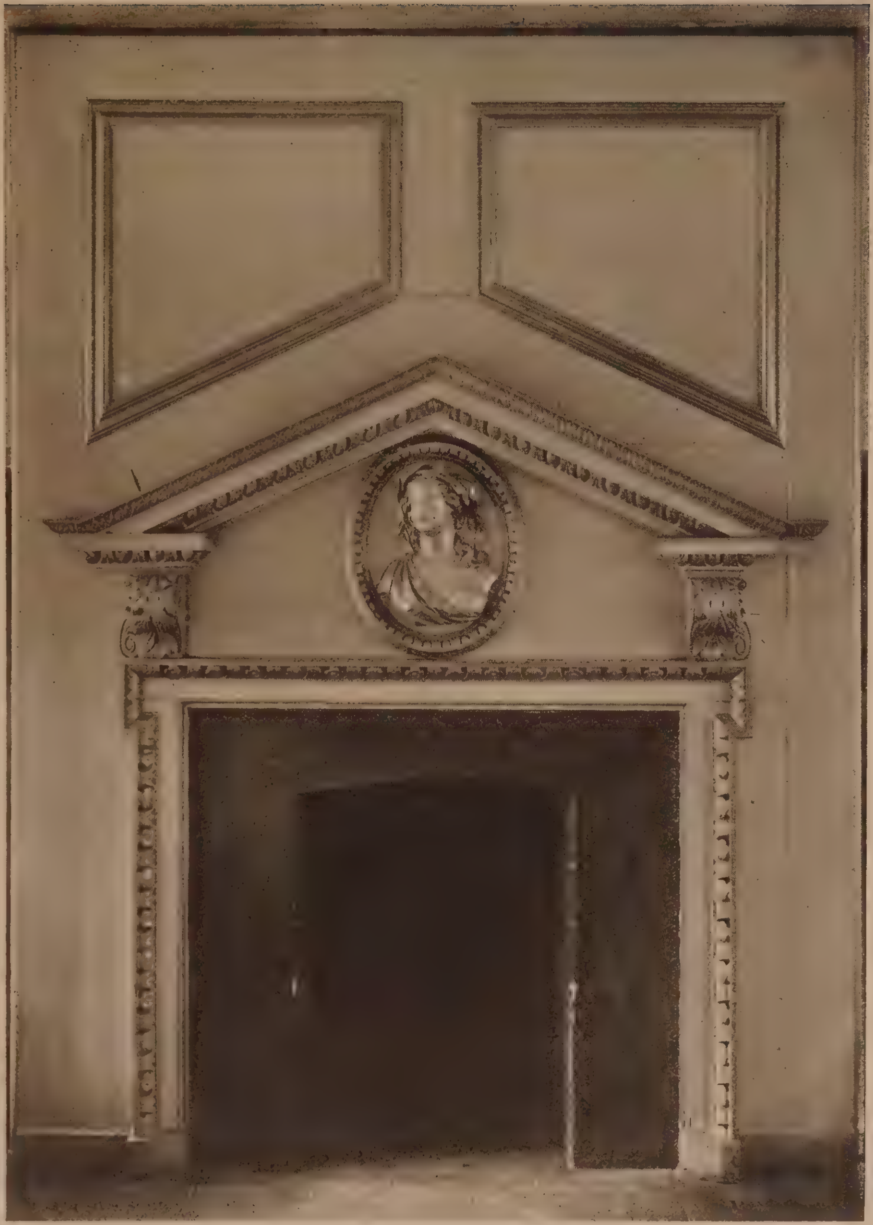


FIG. 171.—AT 20 SPITAL SQUARE, LONDON, E.

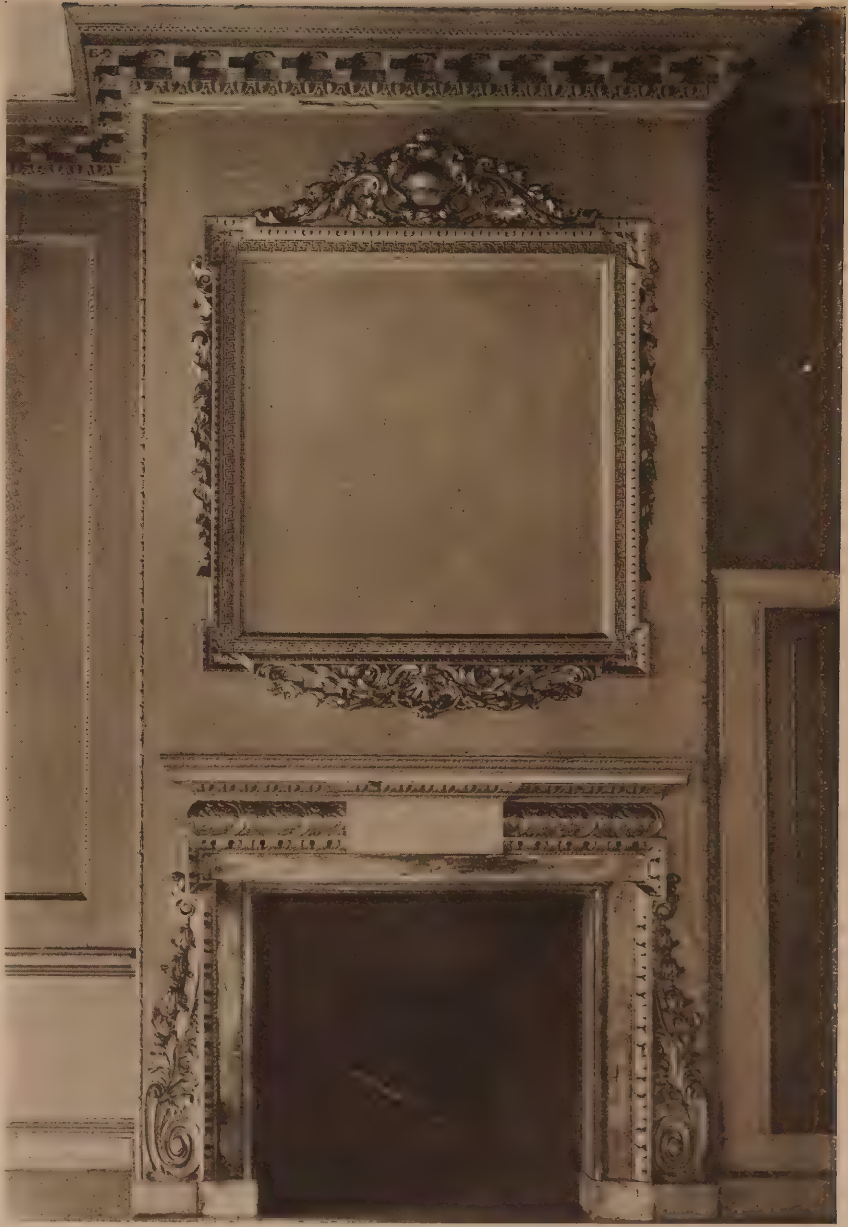


FIG. 172.—FORMERLY AT GREAT WINCHESTER STREET, LONDON, E.C. (*Now demolished.*)

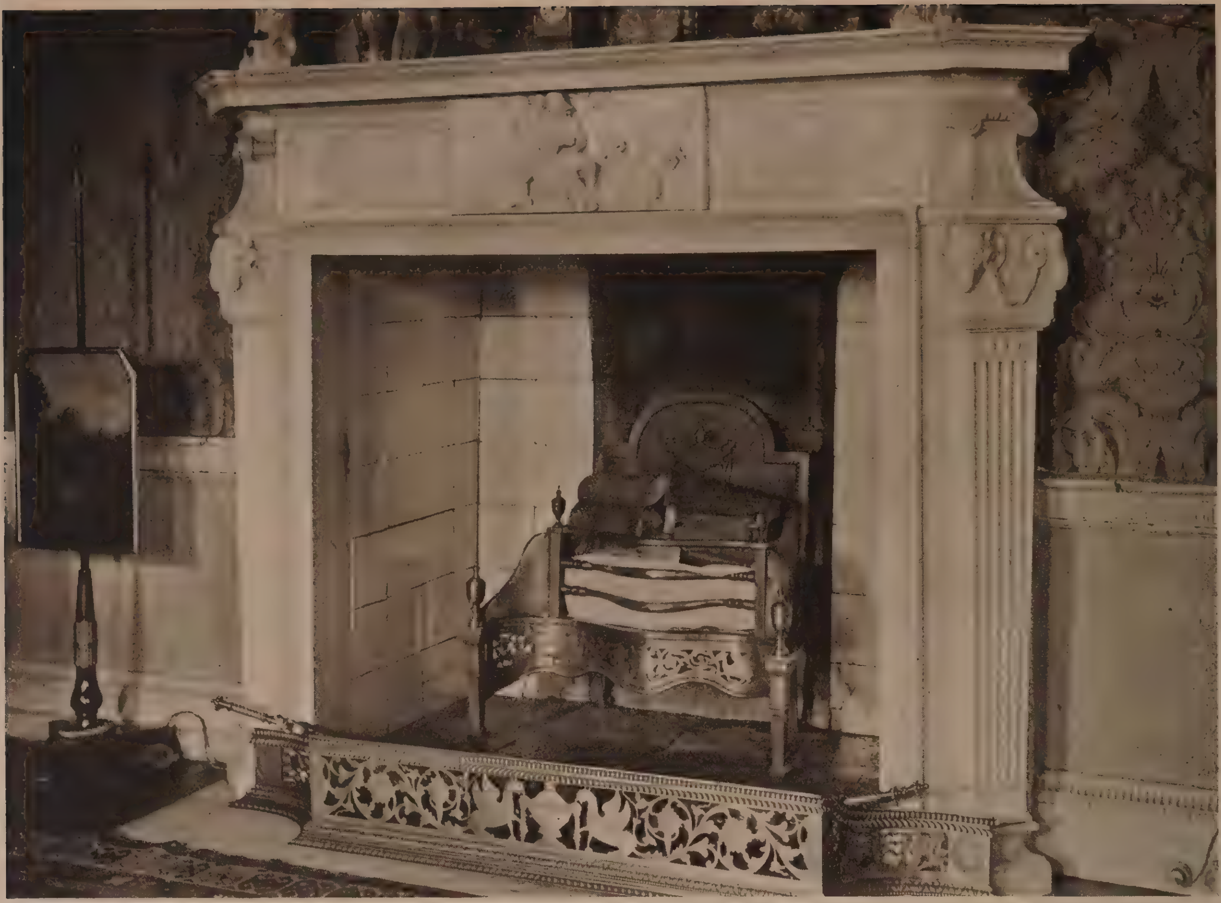


FIG. 163.—MARBLE CHIMNEYPIECE *By Robert Adam.*
IN THE MORNING ROOM, ST. PAUL'S, WALDENBURY. (*Circa* 1767.)

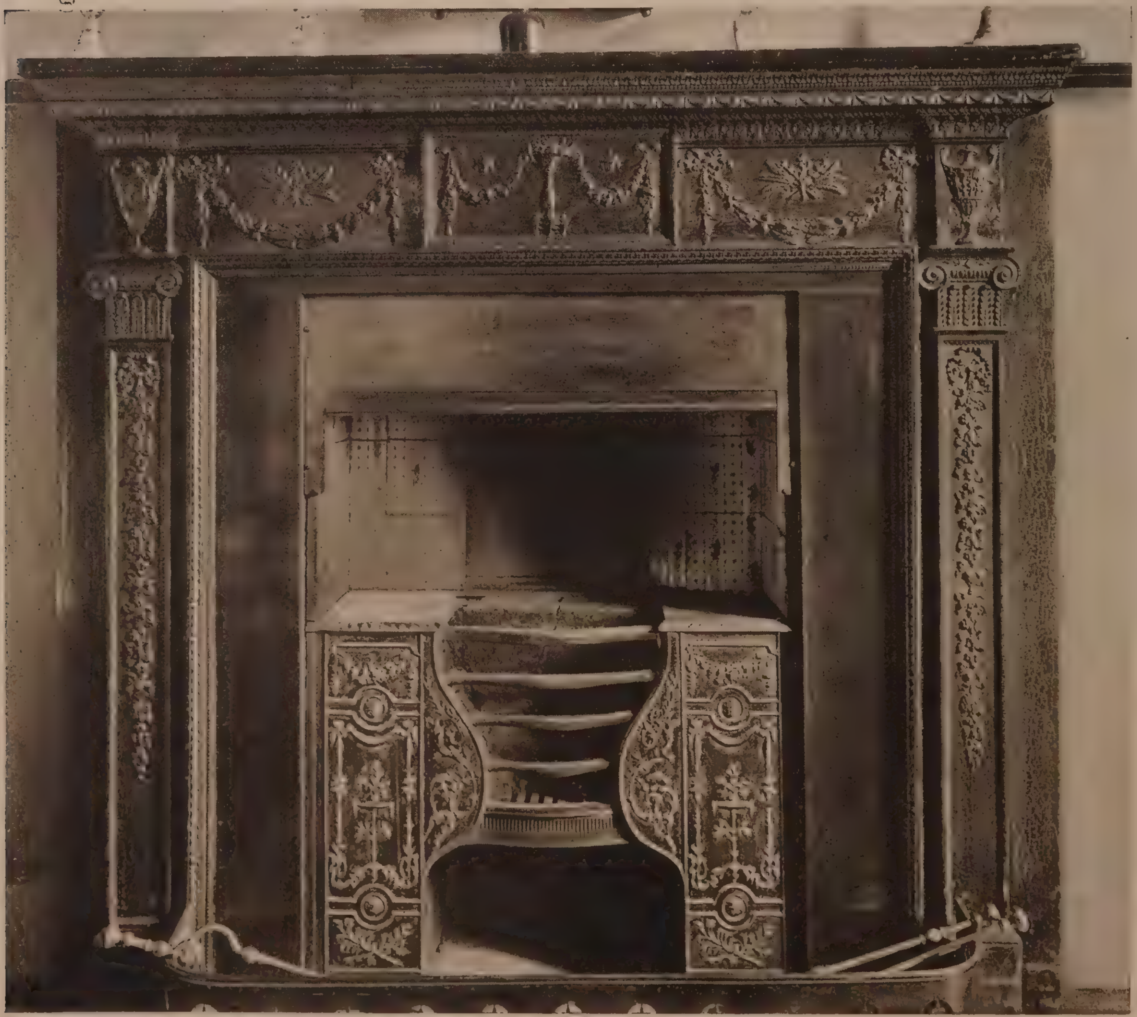


FIG. 164.—IN BOURDON HOUSE, MAYFAIR.

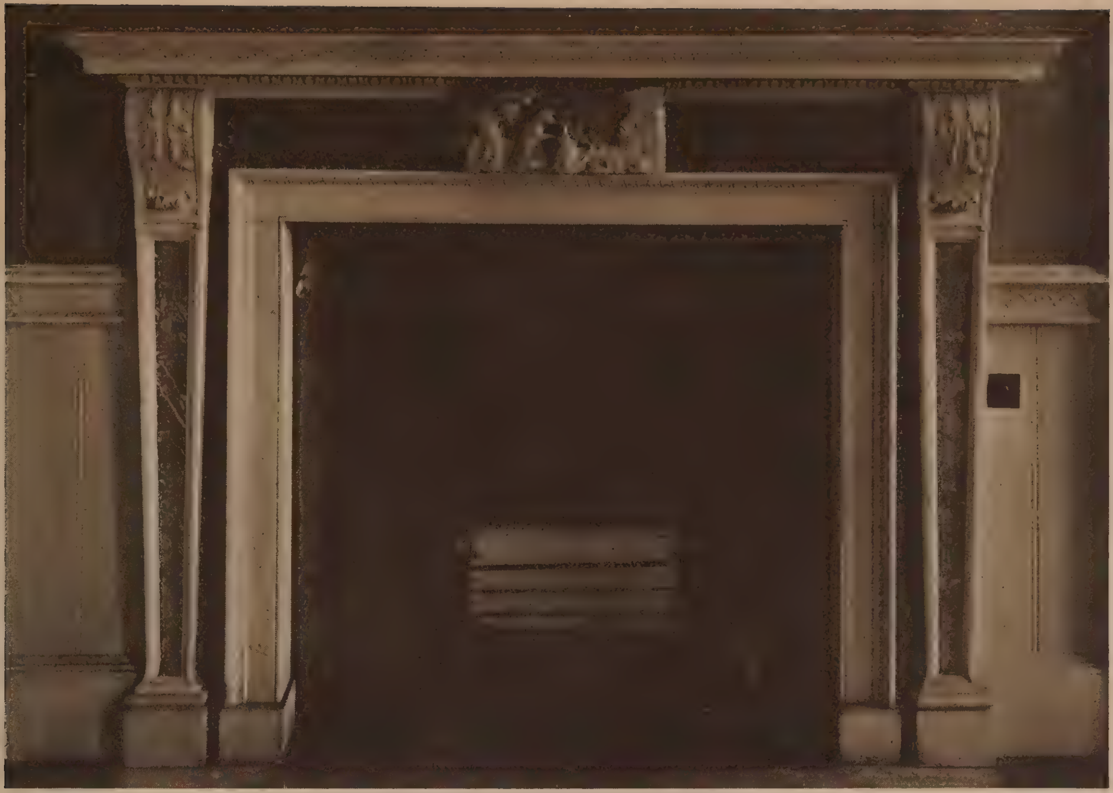


Fig. 165.—CHIMNEYPIECE FROM WINGERWORTH HALL, DERBYSHIRE.
(Late XVIIIth Century.)

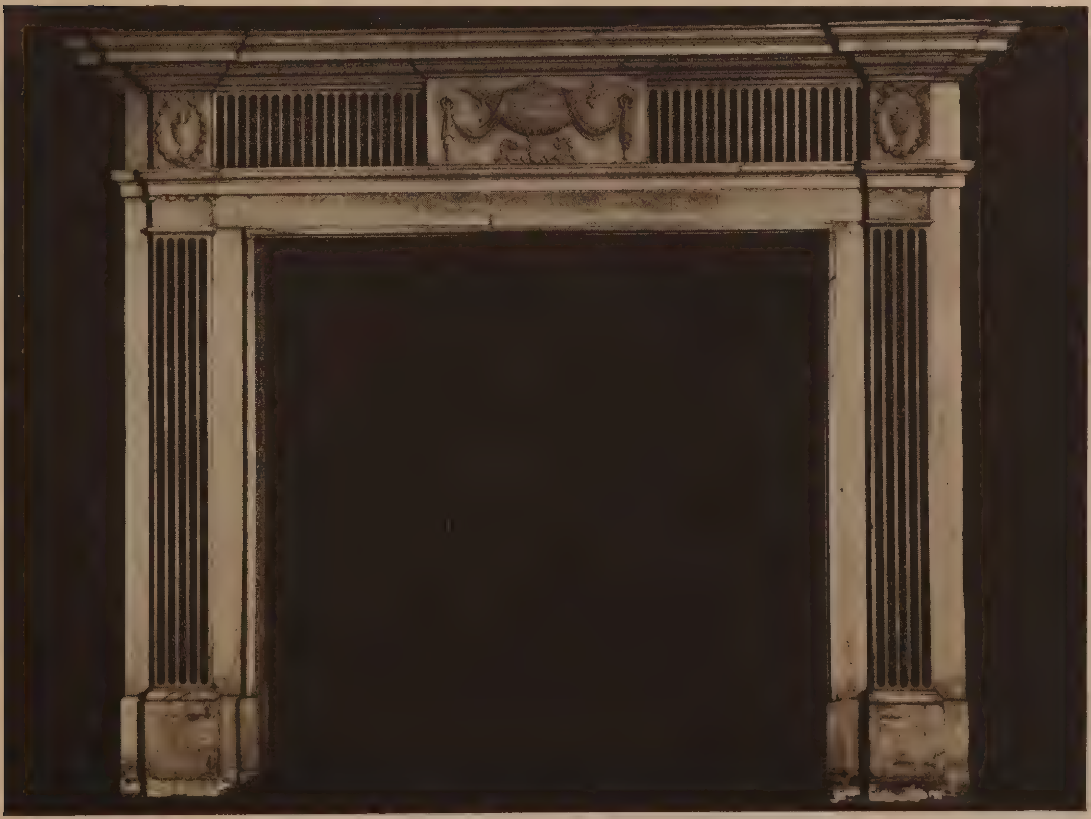
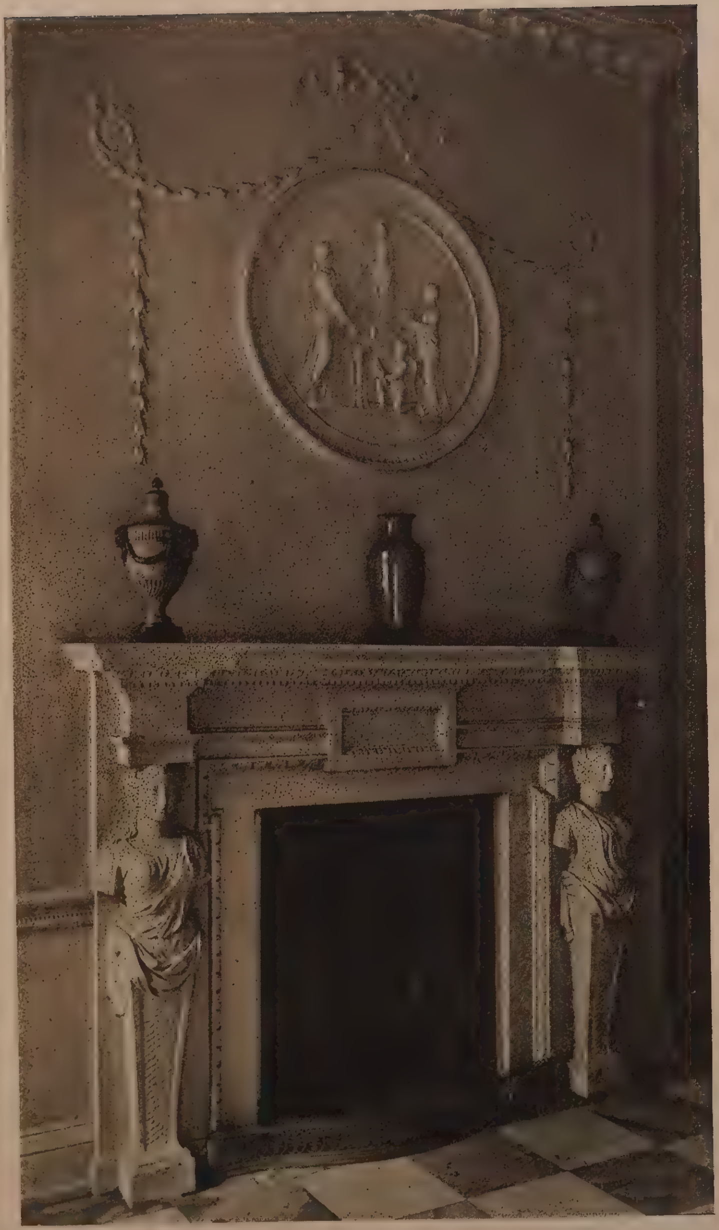
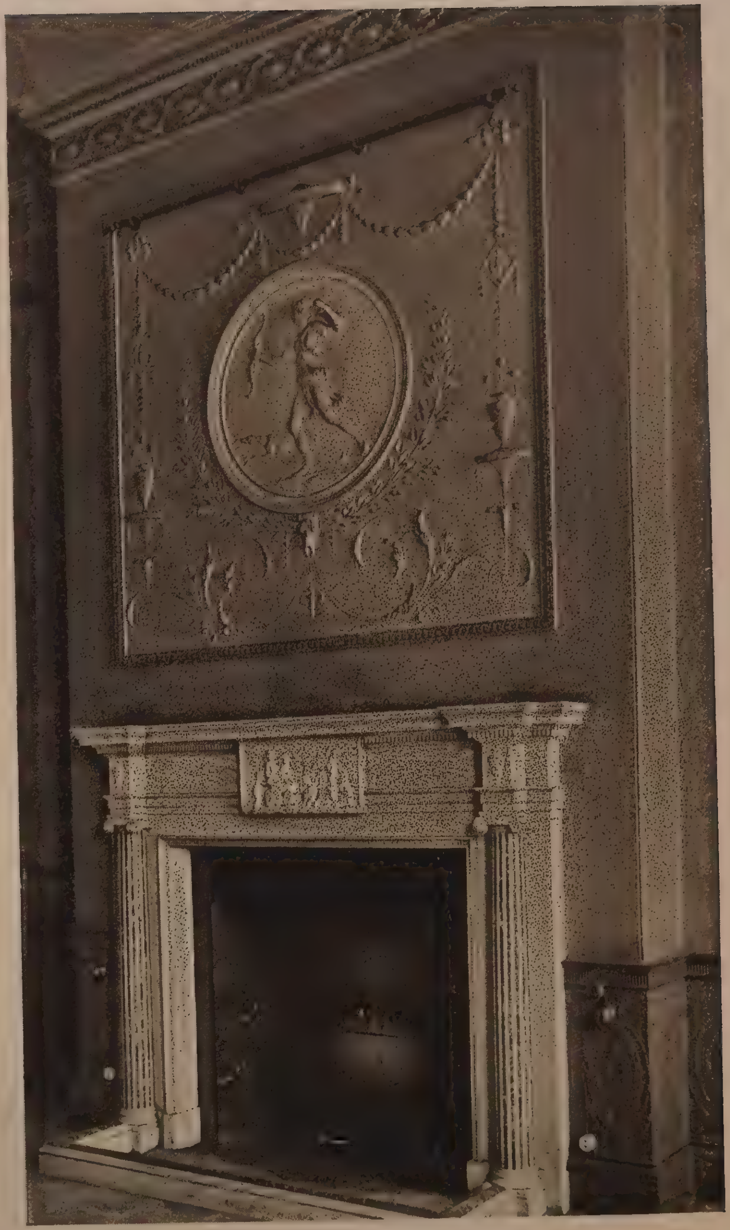


Fig. 166.—A CHIMNEYPIECE OF WHITE INLAID MARBLE.



*By Robert Adam.*

Fig. 167.—IN THE ENTRANCE HALL, 20 MANSFIELD STREET, LONDON.



*By Robert Adam.*

Fig. 168.—AT 43 PORTLAND PLACE, LONDON.

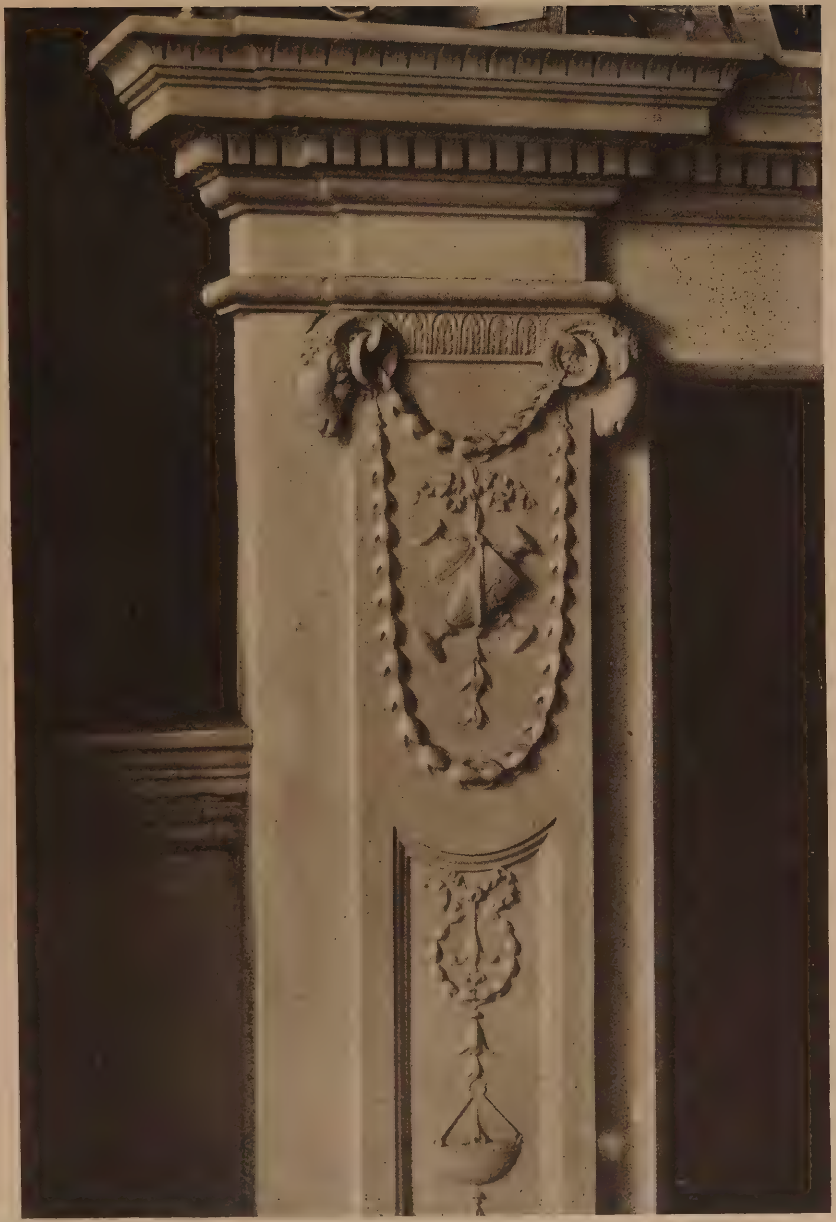


FIG. 169.—DETAIL OF JAMB OF CHIMNEYPIECE, PORTLAND PLACE, LONDON.

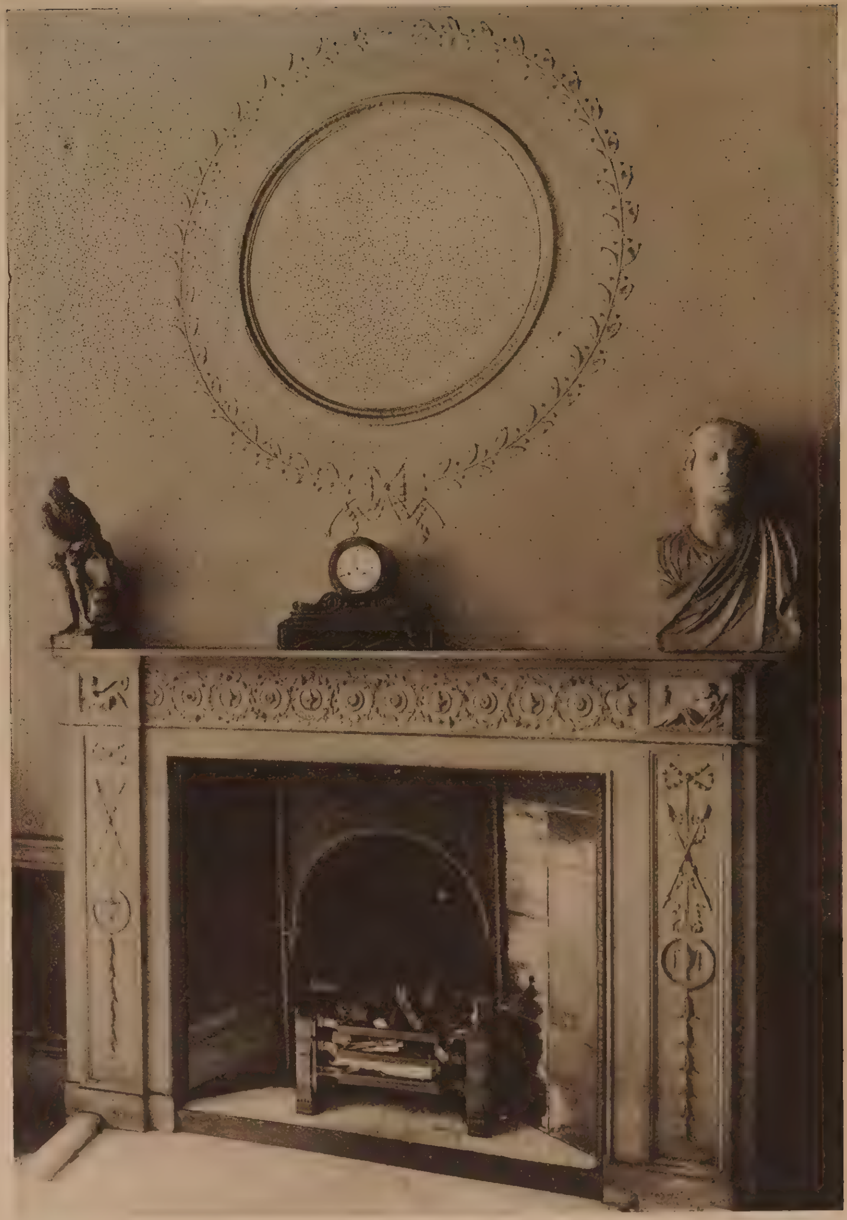
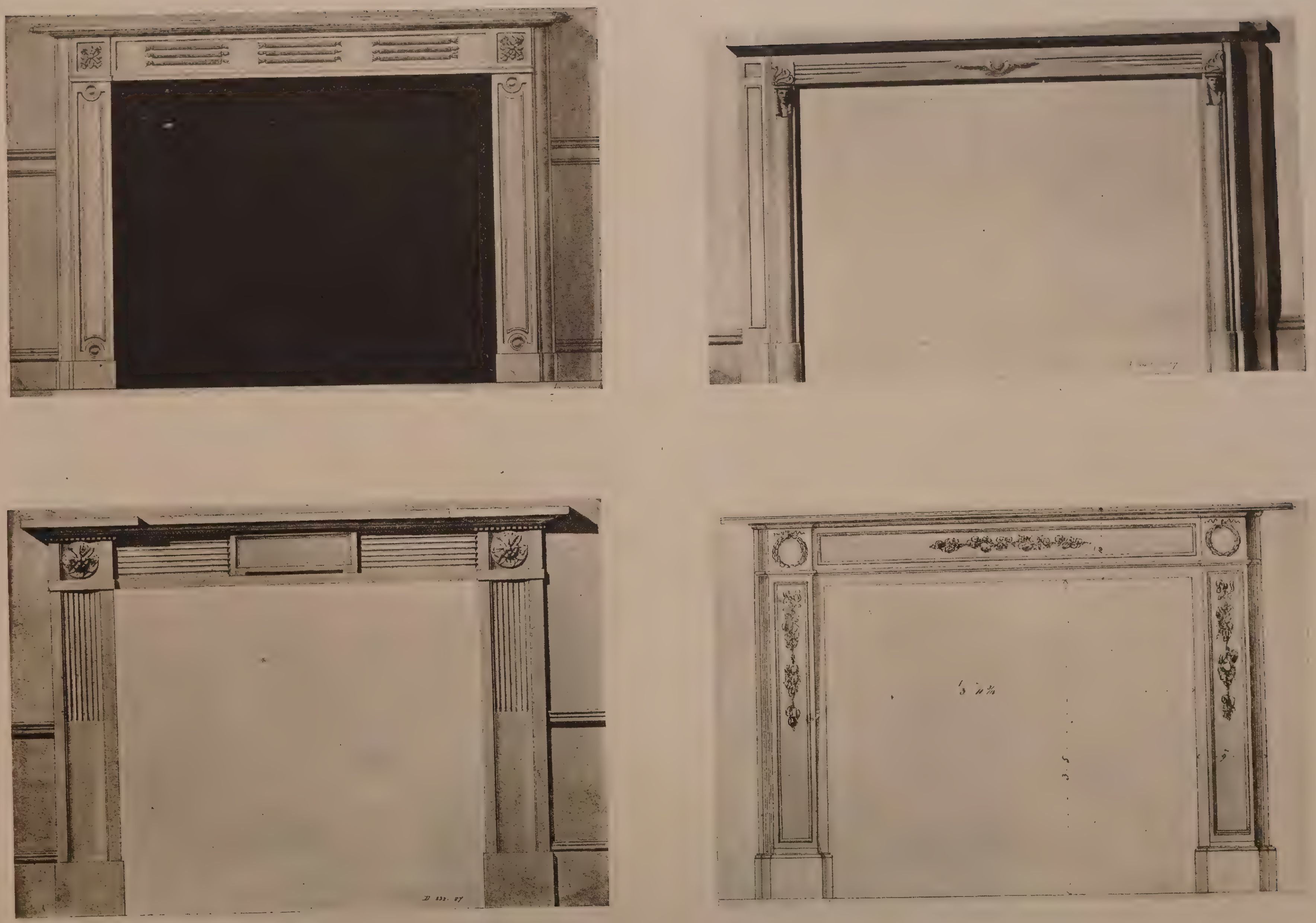


FIG. 170.—CHIMNEYPIECE FROM THE HALL AT 9 CONDUIT STREET, LONDON.



FIGS. 171–174.—ORIGINAL DESIGNS FOR CHIMNEYPIECES OF EARLY XIXTH CENTURY TYPE.

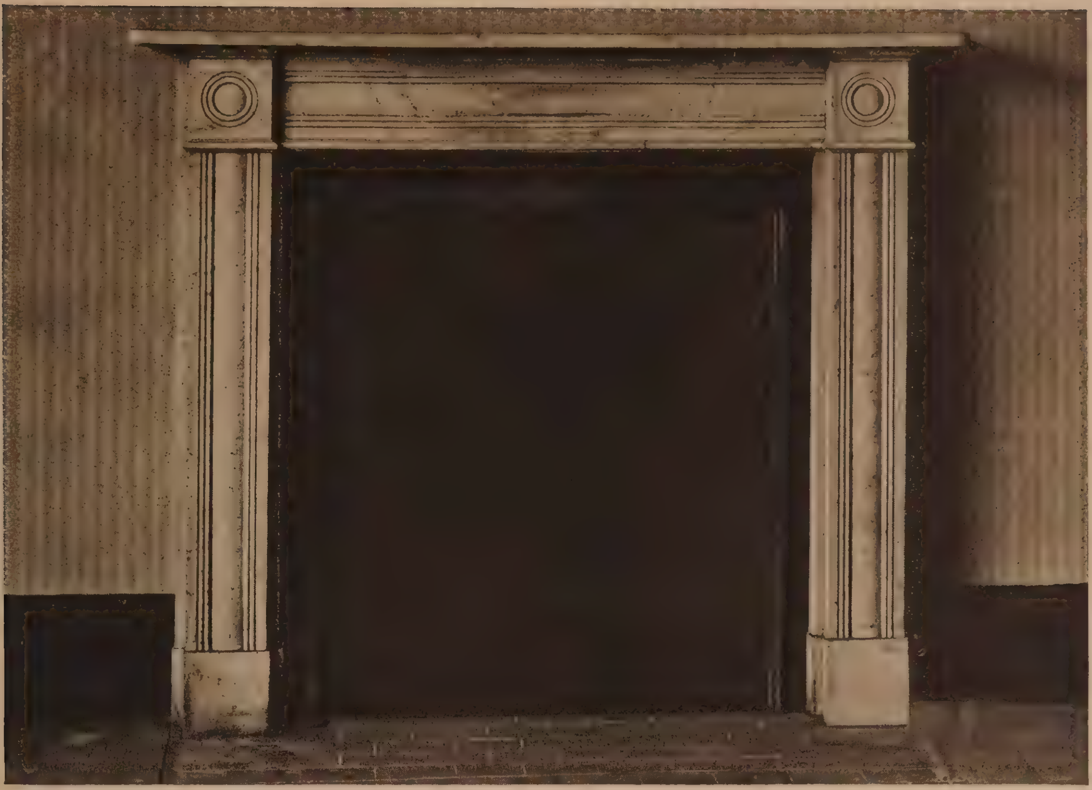


Fig. 175.—41 RUSSELL SQUARE, LONDON. (Early XIXth Century.)

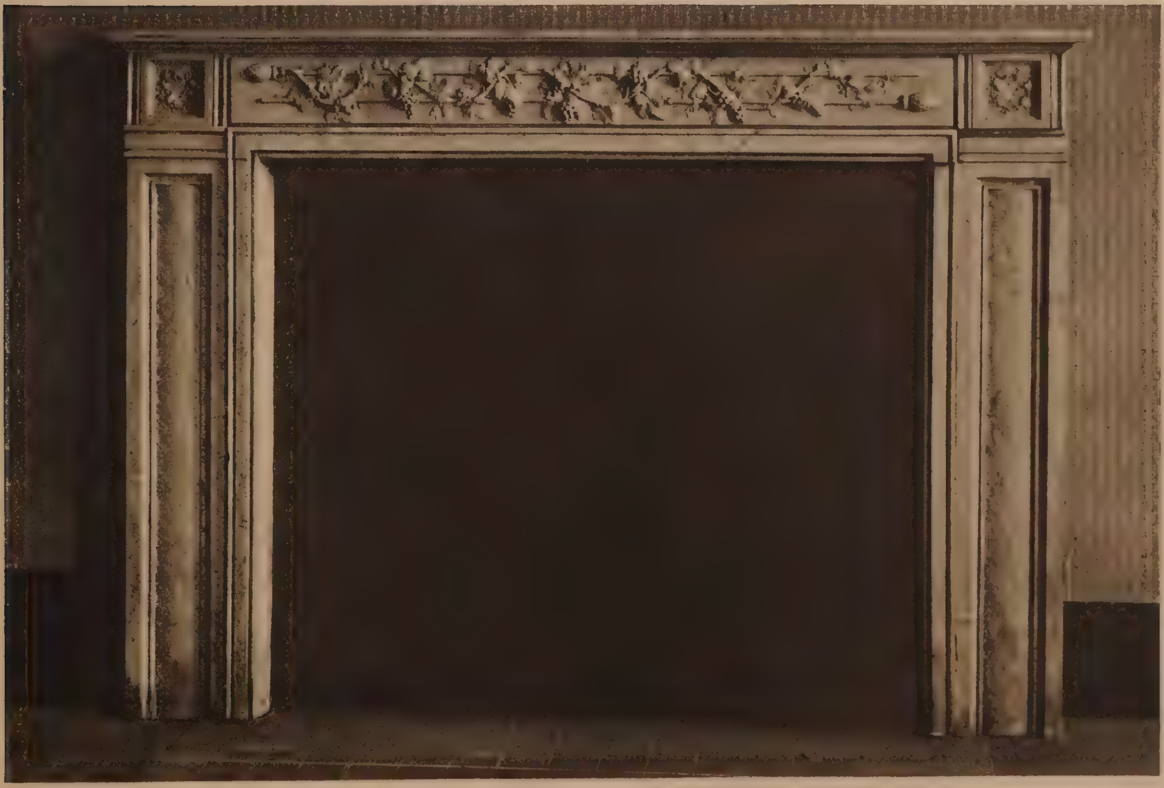


Fig. 176.—41 RUSSELL SQUARE, LONDON. (Early XIXth Century.)

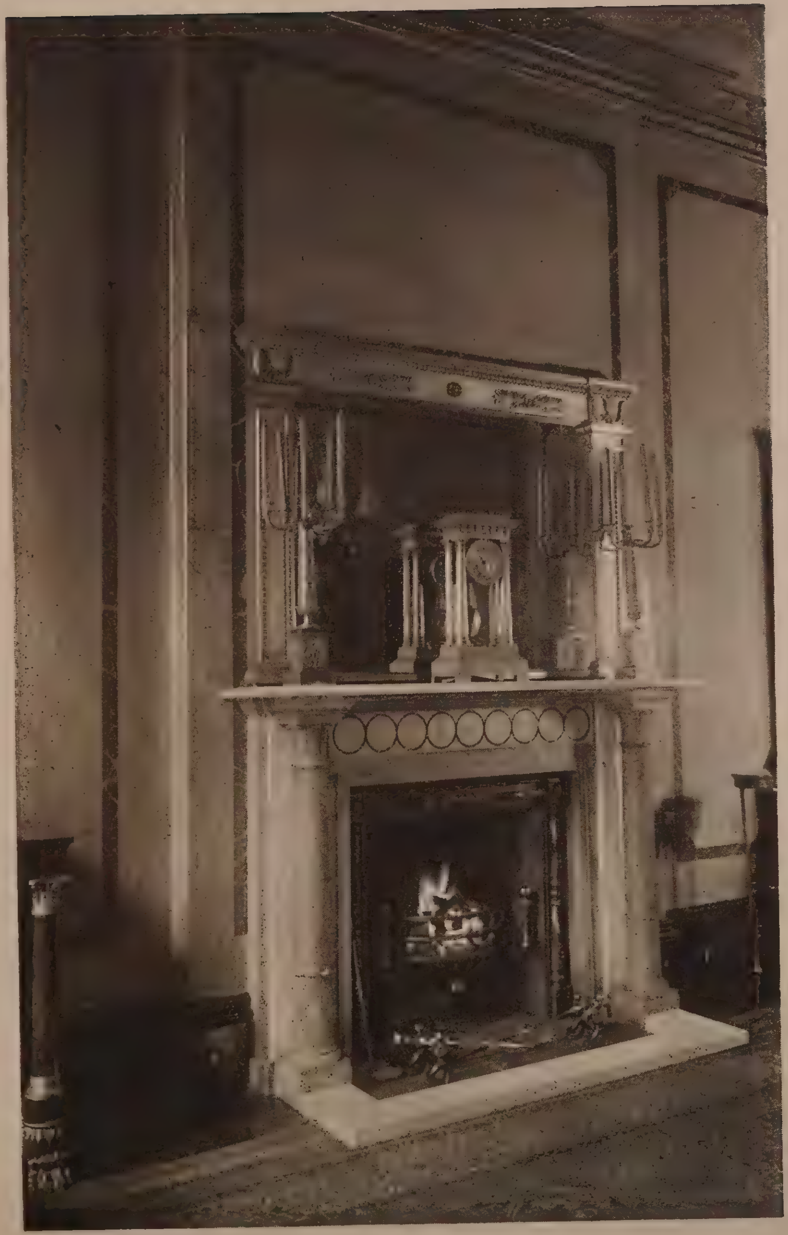


Fig. 178.—GROUND-FLOOR SITTING ROOM.

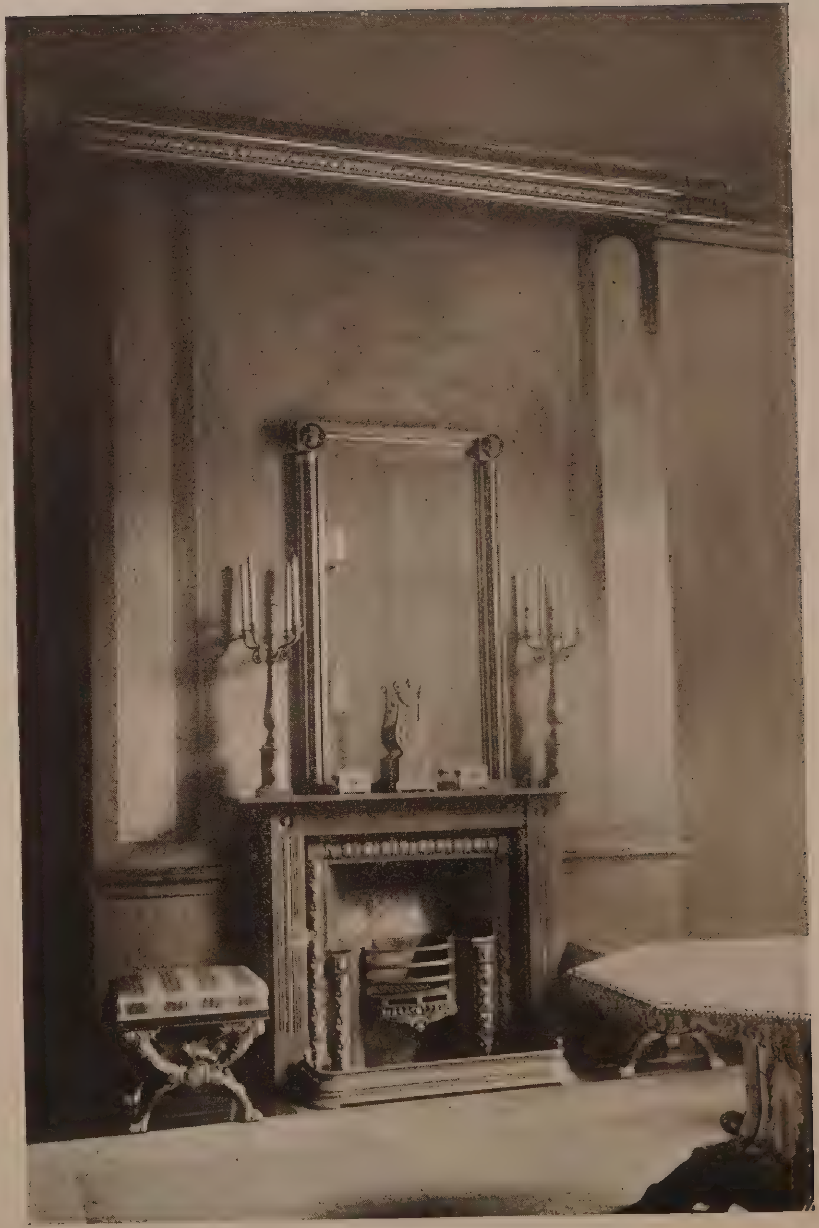


Fig. 179.—THE MORNING ROOM.

65 GLOUCESTER PLACE, LONDON, W.

# XII

# THE CEILING

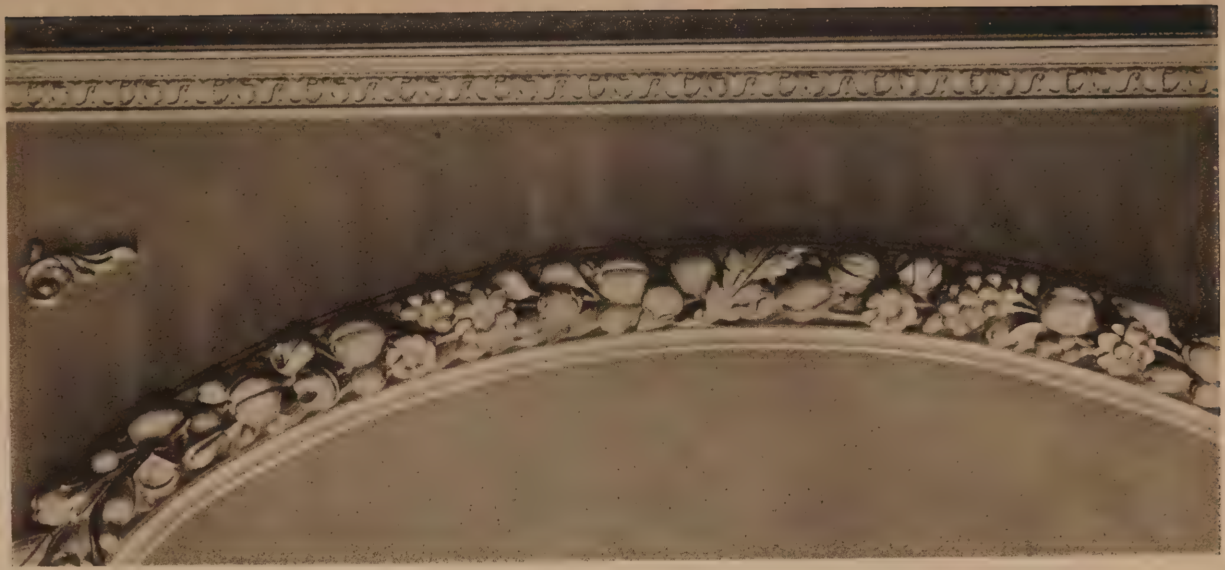


FIG. 180.—CEILING DETAIL, THE SALOON, BELTON HOUSE. (*Circa* 1689.)

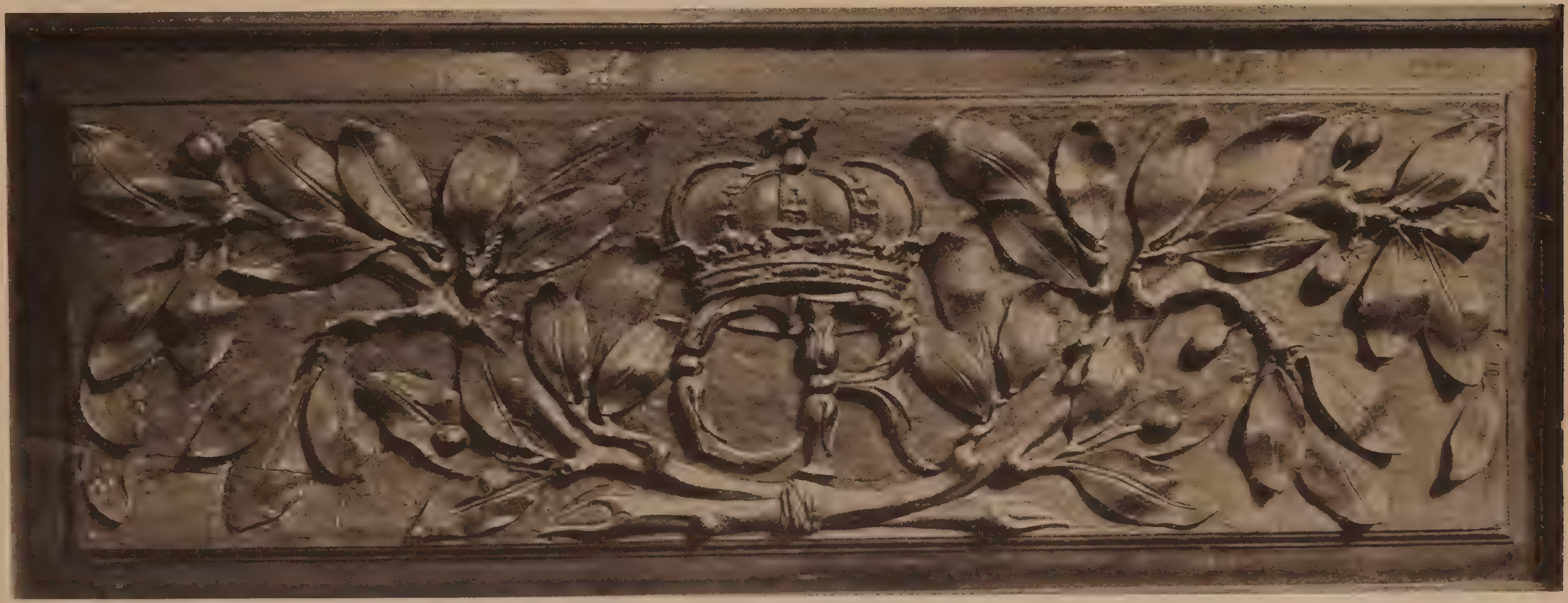


FIG. 181.—PANEL OF CROSSED LAUREL BRANCHES, CENTERING IN A CROWNED *C.R.* (*Circa* 1660–1683.)

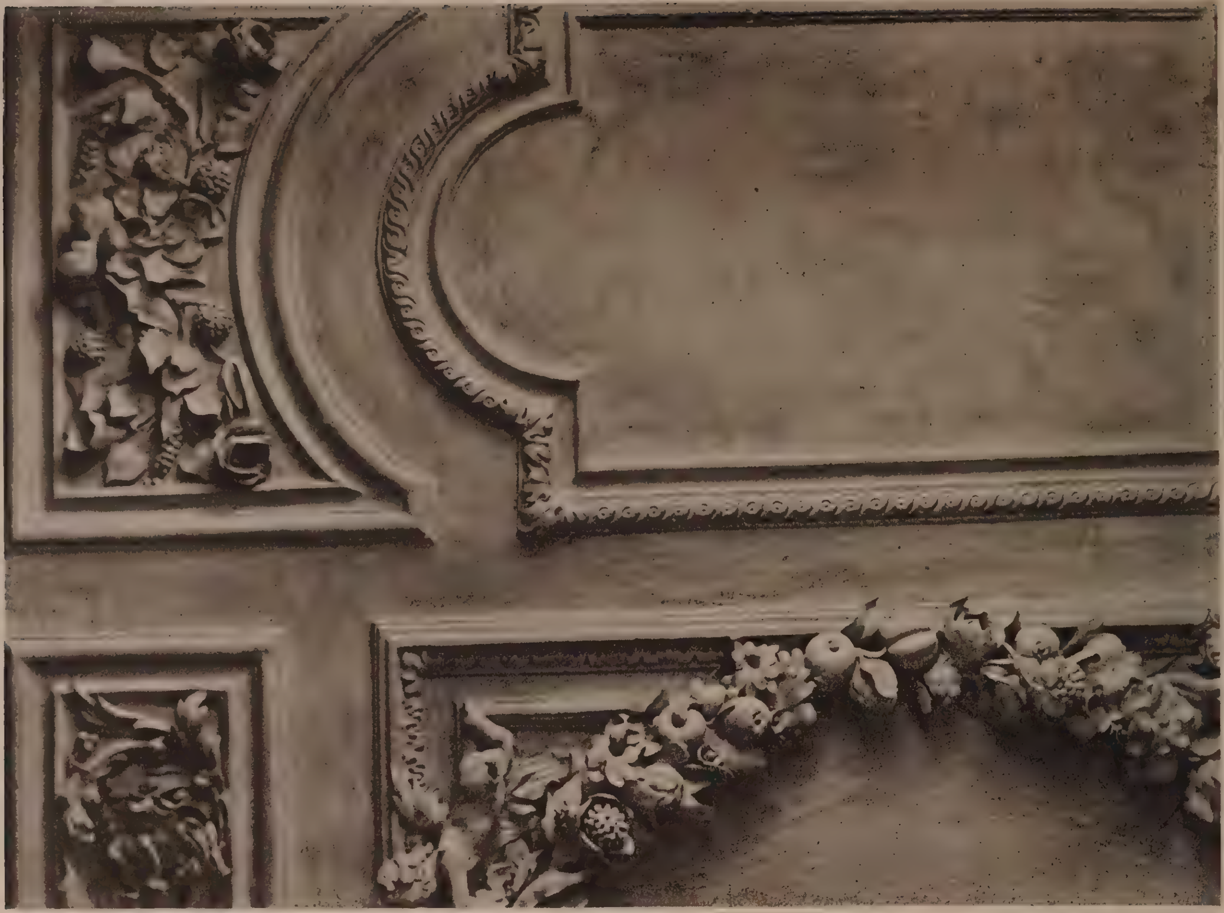


Fig. 182.—AT MELTON CONSTABLE, NORFOLK. (*Circa* 1689.)

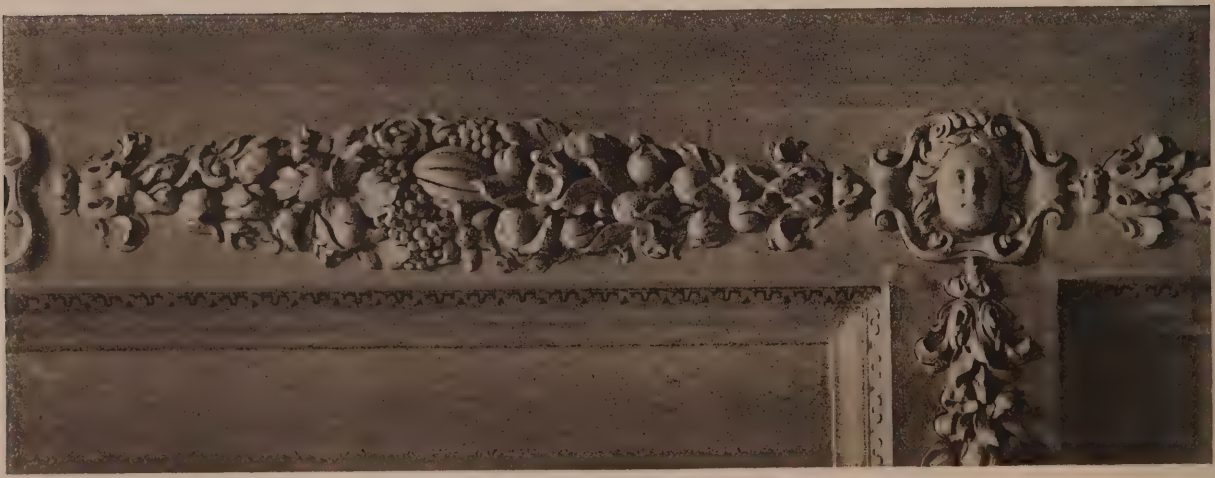


Fig. 183.—DETAIL OF THE HALL CEILING, GODMERSHAM PARK, KENT. (1732.)

# XII

# THE CEILING

PLASTER ceilings were, it is stated in 1736, 'much used in England, beyond all other countries, and they have these conveniences with them, they make the rooms more lightsome, are excellent against raging fire; stop the passage of dust, and in the summer time the air of the room is somewhat cooler.' The alternative decoration by painting was not readily naturalised in England, and the artists capable of filling the large canvases of walls and ceilings in great houses were rare and alien visitors.

The plastic art in England in the late seventeenth century was limited to 'the graceful fretting of roofes' in which naturalistic groupings, festoons, wreaths, and crossed sprays of flowers, leaves, and fruit, were placed within a simple setting-out of moulded ribs of little projection. A large oval or rectangular panel bordered by subsidiary panels continued to occupy the centre of the composition, but Inigo Jones's enrichments were replaced by a new and lively naturalism. The plaster leaves, fruit, and flowers were modelled on wire which formed the stems, thus allowing the details to overlap the ribs, to project from the ground and wreathe in the intricate tangles of natural flowers and foliage. Repetitive details and classical enrichments were pressed into moulds and applied, but the infinite variety and freshness of the treatment of fruit and flowers is evidence of individual handling of the material.

An instance of simple detail is the saloon at Melton Constable, where the ceiling, which is wagon-vaulted, is decorated with small panels enclosing crossed sprays of palm, amorini holding a crown, and heraldic achievements enclosed in a circular wreath.

In city halls, churches, and great houses of the period, the complexity of the realistic detail (which needs to be examined at close quarters) is sometimes overwhelming, but the art of the plasterer is also expressed in simpler forms, such as an enriched cornice for the walls, or a flower wreath for the ceiling, as in the Kingsley Room, the Royal Hotel, Bideford, where a wreath of fruit and flowers surrounds a four-lobed centre panel, and the spandrel panels are enriched with delicate and undercut leafy scrolls centering in a cartouche.

The designs of the strict Palladians are centos from the work of Inigo Jones, and certain ceilings set up in the middle years of the seventeenth century were reproduced and adapted in the reign of George II. The originals depend on the use of massive ribs, dividing the ceiling into one large central and smaller subsidiary compartments which were frequently left blank. The projection of these moulded ribs, of which the soffit is enriched with packed fruit—as at Cumberland House, Godmersham (Fig. 183), and Shobden Court (Fig. 5)—or with oak-wreaths, husks, guilloches, and other classical details, gives light and shade to this essentially simple treatment. A characteristic of Palladian treatment is the deep entablature with modillioned cornice and an enriched frieze, as at Boreham House, and Wolterton (Figs. 1, 38, and 39).

It was recognised by Colin Campbell that the Italians were at this date 'entirely employed in capricious ornaments'; and the most capricious ornament in the greater English houses was wrought by Italian *stuccatori*, with whom the national mastery of figure sculpture was allied with scroll-work of French design. There is little interest or distinction in the English rendering of rococo in ceilings straggled over, in Ware's phrase, 'with arched lines and I, C and C's and tangled semi-circles,' which were, as he complains, 'driving out from the inside of our houses those ceilings which a Burlington had taught us to introduce from Roman temples.' The rococo spread like a weed, and this elastic and amorphous ornament, which could be adapted to any position, was enlivened by garlands and trails of flowers, and bas-relief classical heads in irregularly shaped panels. Other panels were reserved for enriched trellising.

The detail of the ceiling from Carlisle House is entirely in the French manner, with its enriched trellis centre, short foliated scroll-work and fluted shells (Fig. 187). An instance of design unallied with rococo is the plaster work of the cove of the small octagonal ante-room at Belcombe Court (Fig. 188) built by the elder Wood of Bath; where swags of flowers and leaves with drops at the angles are suspended, the work we are told being 'performed by a Workman of great skill in his profession.'

A system of low-relief arabesque ornament was introduced by Robert Adam, in which the setting out is unemphatic, and wide ribs and heavy mouldings are discarded. 'Mosaic ceilings' as they were termed, which consist of panelled octagons and lozenges, were used by Adam; but in his mature style the ornament is freely designed and often without panelling. The setting-out of the ceilings, especially in small rooms (Fig. 197), is concentric, a circular ornament being surrounded by outer circles and festoonings of husks; while in rooms of a large oblong plan, a central square is often flanked by narrow oblong compartments at either end. In rooms with bay windows or apsidal terminations, a distinct treatment of the ceiling of the apse or bay often takes the form of a radiating fan.

The main elements of late eighteenth century stucco ornamentation are very narrow moulded ribs, loopings and swags of husks, fluted fans and pateræ, the 'flowing rainceau' or leafy scrolls, together with classical motifs such as winged sphinxes, griffons, and panels of varying sizes and shapes enclosing bas-reliefs or painted panels. The painted subjects were classical, or emblematic of country life; in a dining-room, as designed by Thomas,[1] Bacchus and Ariadne appear in the central medallion; in the smaller the Seasons, and in the four oblong panels 'Rural Employments of fishing, sheep shearing, vintage, and harvest'; the subjects of the cast stucco bas-reliefs, usually circular or oval, were also classical; and 'sacrifices,' Flaxman's Muses, flying, dancing, and music-making nymphs modelled on the decorations of Herculaneum, were especially favoured. The grounds of these bas-reliefs were usually tinted (as we see in surviving examples and in Adam's own drawings) 'to relieve the ornaments,' and the practice of tinting the ornament or the ground (or both) was also customary, thus bringing the ceiling colouring into one scheme with the walls. It is unfortunate that the original colouring when faded has in many cases not been renewed; but in great houses such as Heveningham, 20 St. James's Square, Mellerstain, and Syon House, the original scheme can still be studied.

Contemporary with these formal elements is the use of naturalistic floral detail which is present in the work of Thomas Leverton, in which tulips, ears of corn, trails of ivy and laurel are sharply and clearly rendered, as in the ceiling of the drawing-room of No. 1 Bedford Square (Fig. 1) and the chimney-head in the dining-room of the same house. Trails of bay and vine leaves are deftly arranged in festoons and circles in a ceiling at Cottesbrooke Hall, Northamptonshire. In the detail of ceiling in Portland Place the elements of the design are mainly naturalistic; in the centre the musical trophies surrounding the bas-relief are bound by light drapery festoons and swags of husks; while the outer reeded and ribboned rib of the ceiling is enlivened by trails of flowers which form wreaths in the spandrels (Fig. 189).

---

[1] W. Thomas, *Original Designs in Architecture* (1783) (c).

In many houses of the late eighteenth century, however, the ceiling is left plain, and decoration restricted to the chimneypiece and door-architraves and to the entablature of the walls. In these the mouldings are delicate and of slight projection, while the wide frieze is enriched with classical or fanciful ornament.

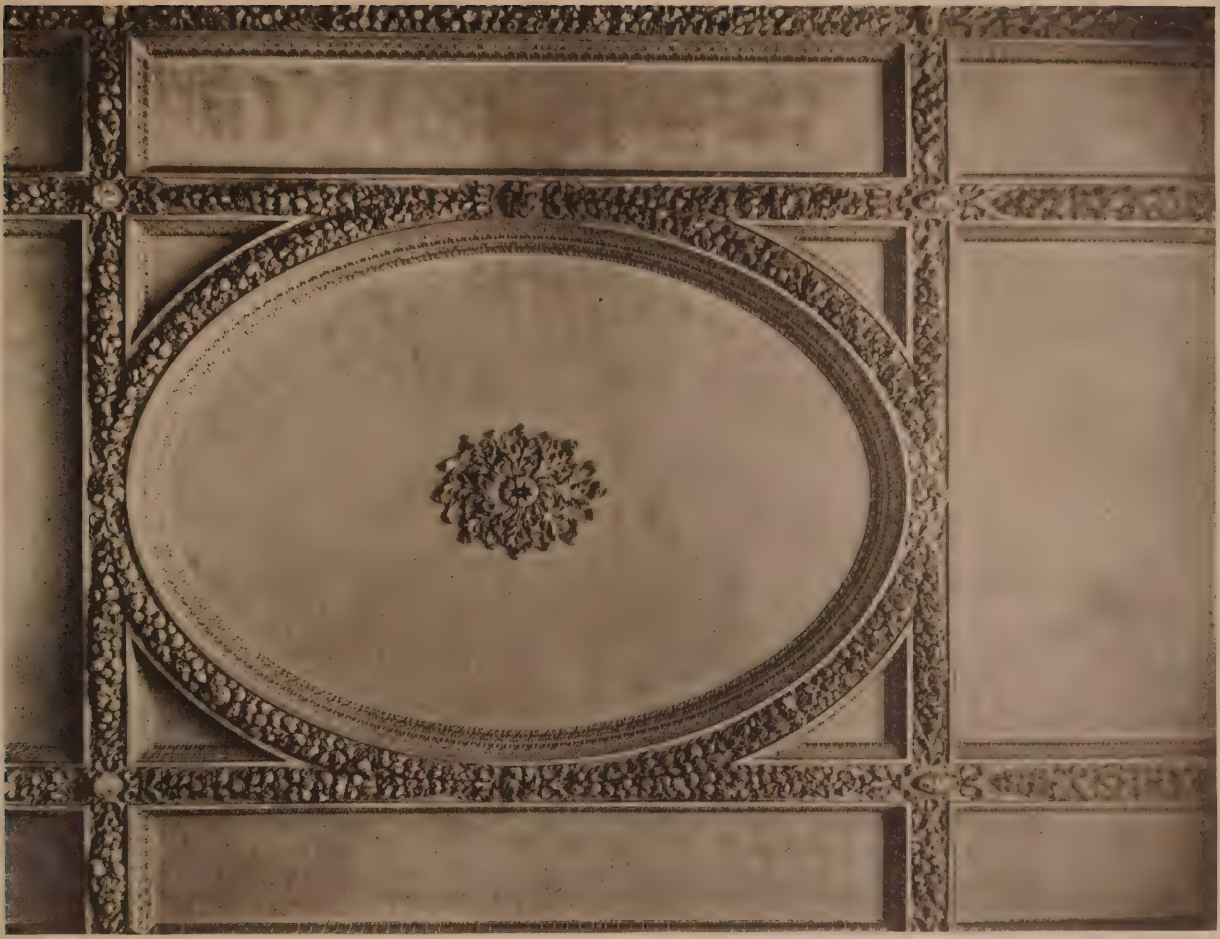
The death of Robert Adam, and the opening of the war with France[1] mark a term to the free design of the school of Robert Adam. The gamut of Greek detail allowed was limited; and ornament was restricted in the early nineteenth century to the cornice, to ceiling borders, which were occasionally naturalistic, and to the centre of the ceiling where the rose remained until the middle of the late nineteenth century as the sole survival repeated 'at a very low price' in *papier mâché*.[2] 'Valueless as old stucco ornaments,' is the phrase of a novelist of the nineteenth century, 'of which the substance was never worth anything, while the form is no longer to the taste of any living mortal.'[3]

---

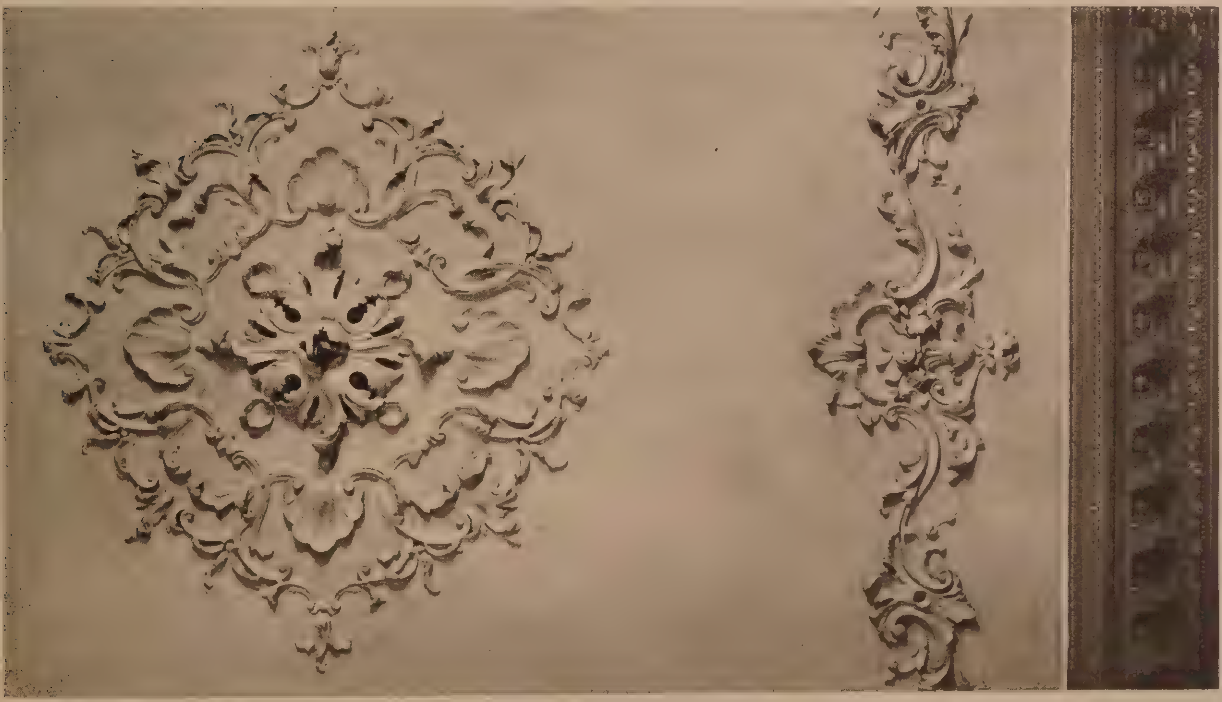
[1] 1793.

[2] Loudon, *Cottage, Farm and Villa Architecture*, p. 274. 1883.

[3] George Eliot, *Felix Holt*.



DETAIL OF CEILING FROM THE COMMITTEE ROOM.



ROCOCO CEILING.

Figs. 184 & 185.—TWO CEILINGS FROM CUMBERLAND HOUSE, PALL MALL (*now demolished*).

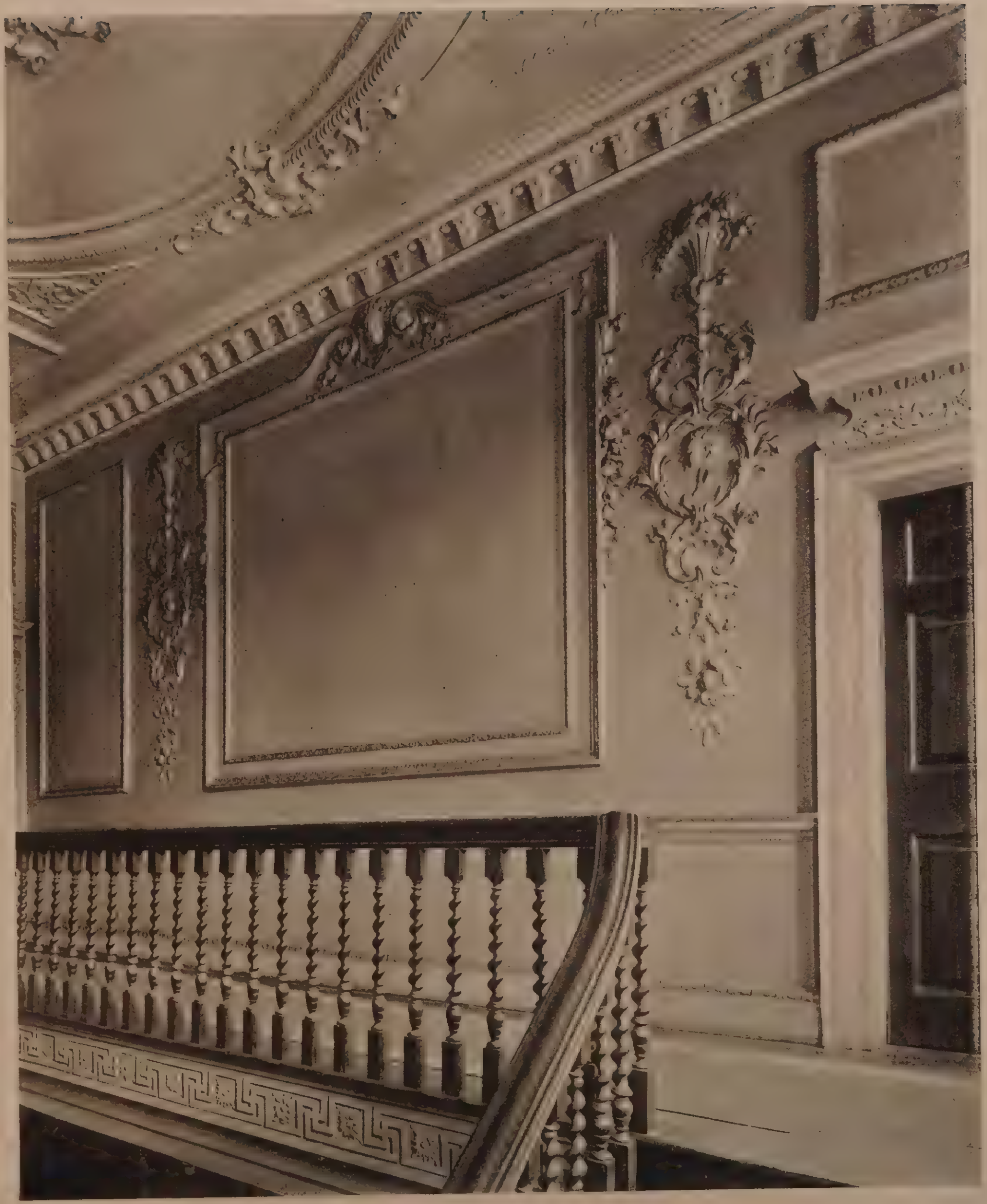


FIG. 186.—46 LINCOLN'S INN FIELDS, LONDON.
(*Circa* 1750.)

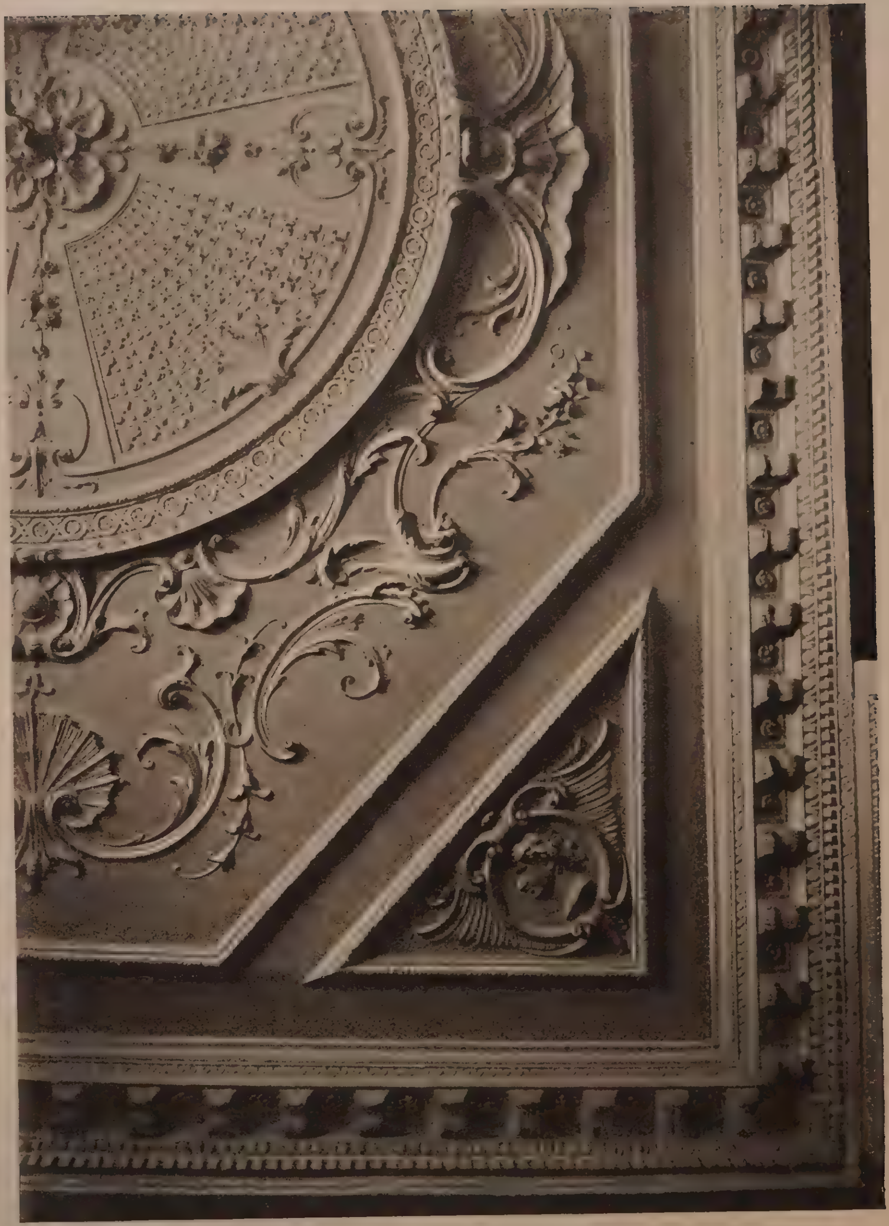
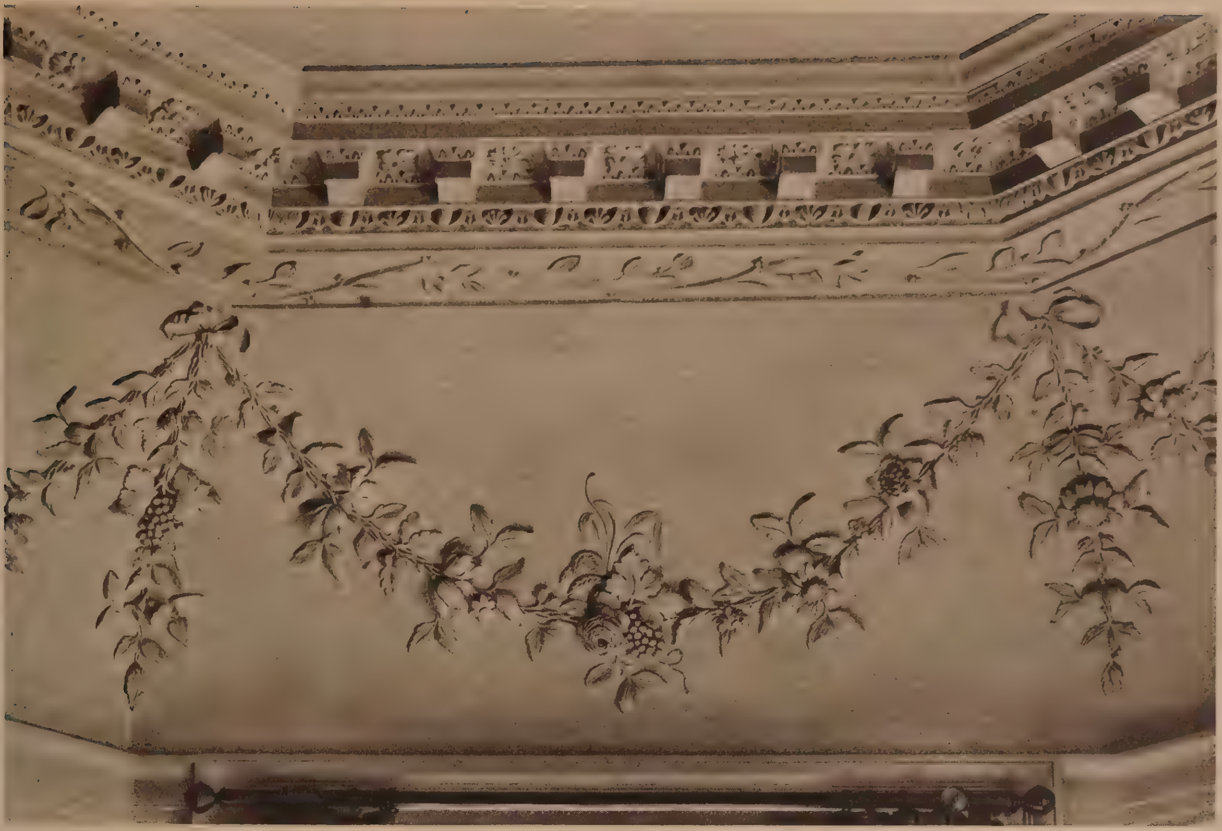


FIG. 187.—IN CARLISLE HOUSE, SOHO, LONDON.
(*Circa* 1745.)



*By Wood of Bath.*

FIG. 188.—AT BELCOMBE COURT, BRADFORD-ON-AVON.
(*Circa* 1734.)

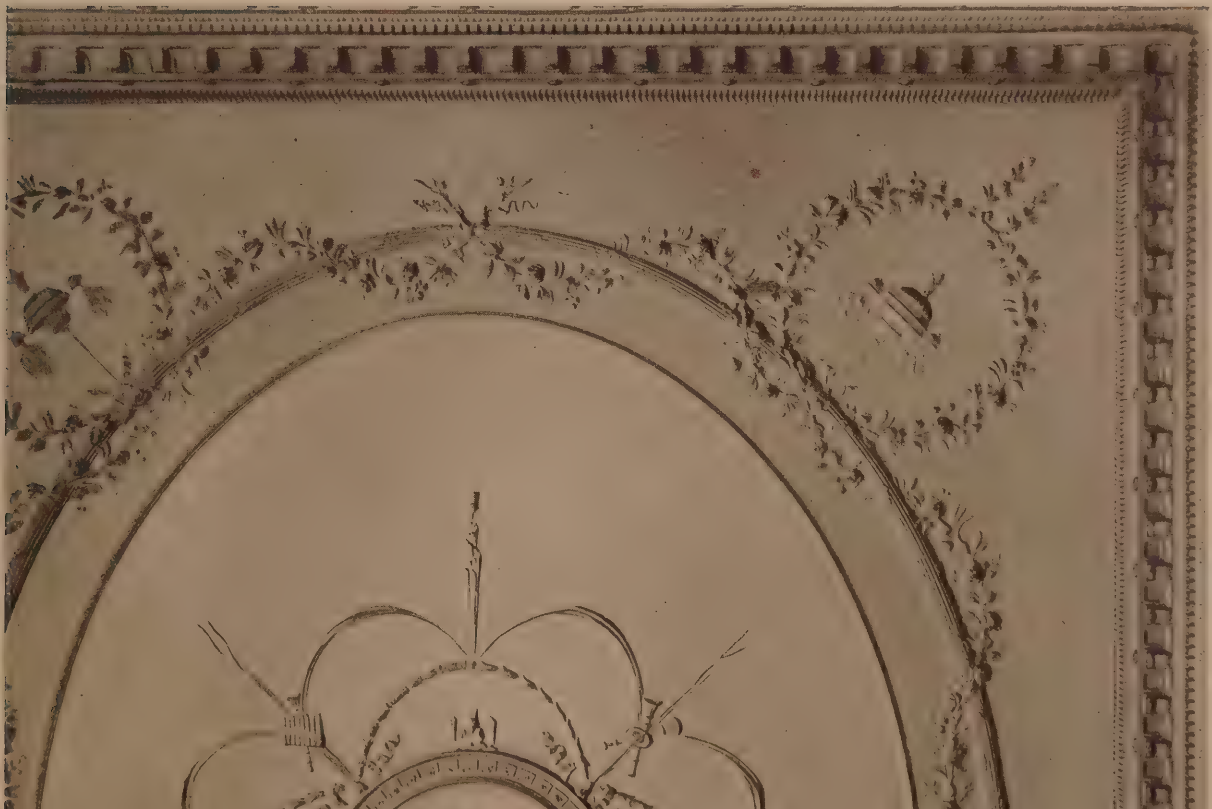


FIG. 189.—AT PORTLAND PLACE, LONDON.

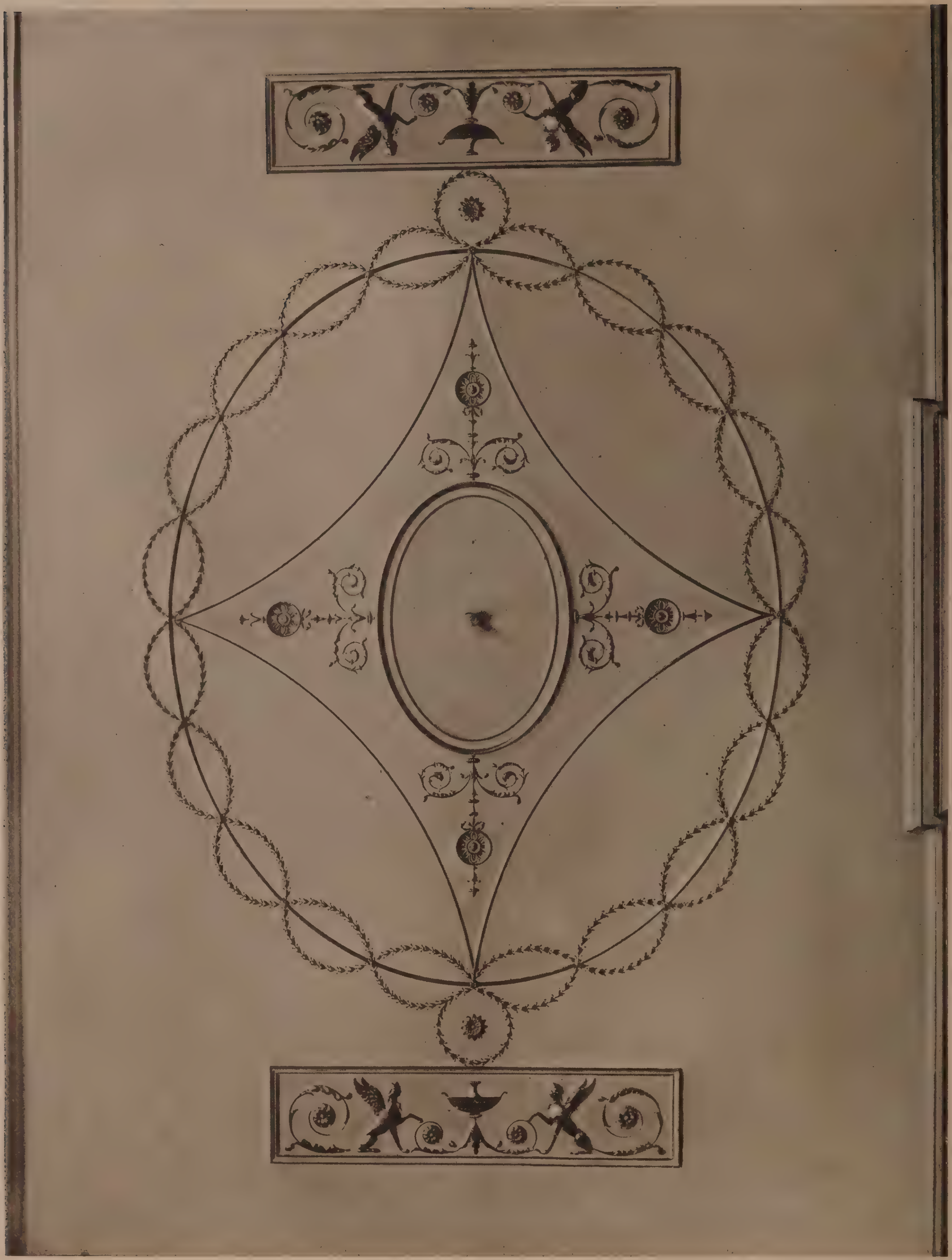


Fig. 190.—DETAIL OF THE LIBRARY CEILING, HAREWOOD HOUSE, LONDON (*now demolished*).
(*Circa* 1776.)

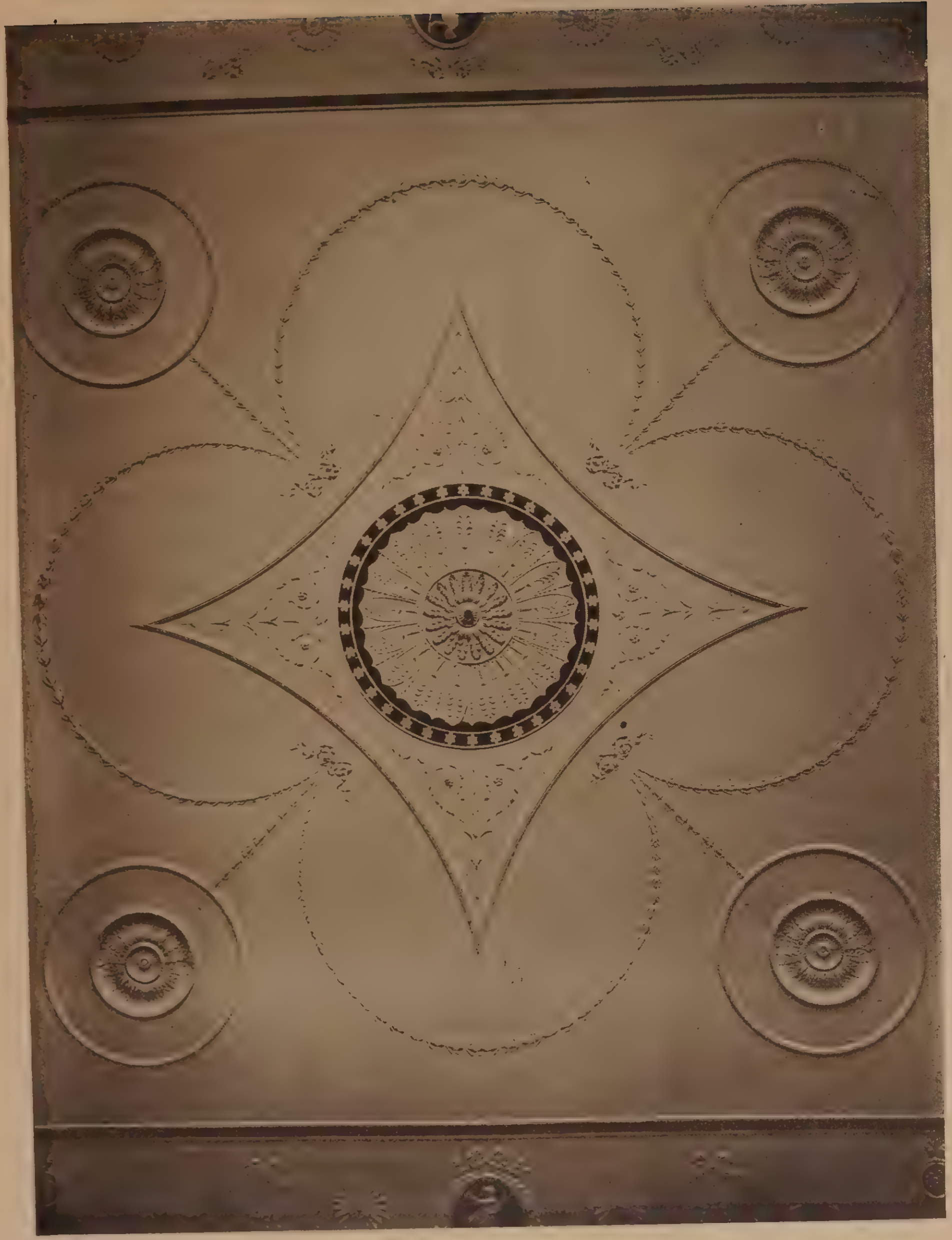
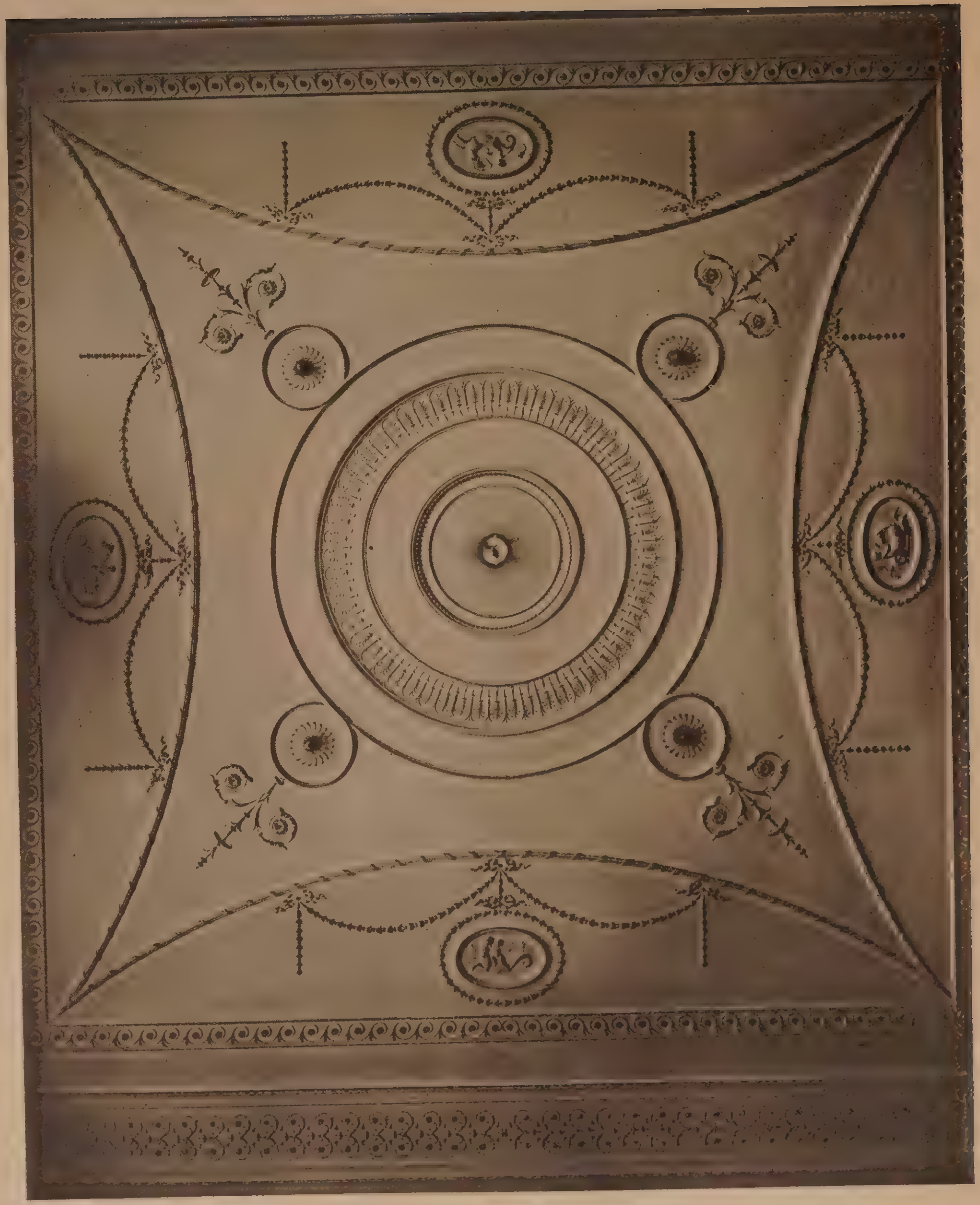


Fig. 191.—DETAIL OF THE DINING-ROOM, 3 STRATFORD PLACE, LONDON.



By Robert Adam.

Fig. 192.—DETAIL OF THE LIBRARY, HAREWOOD HOUSE, LONDON (*now demolished*).

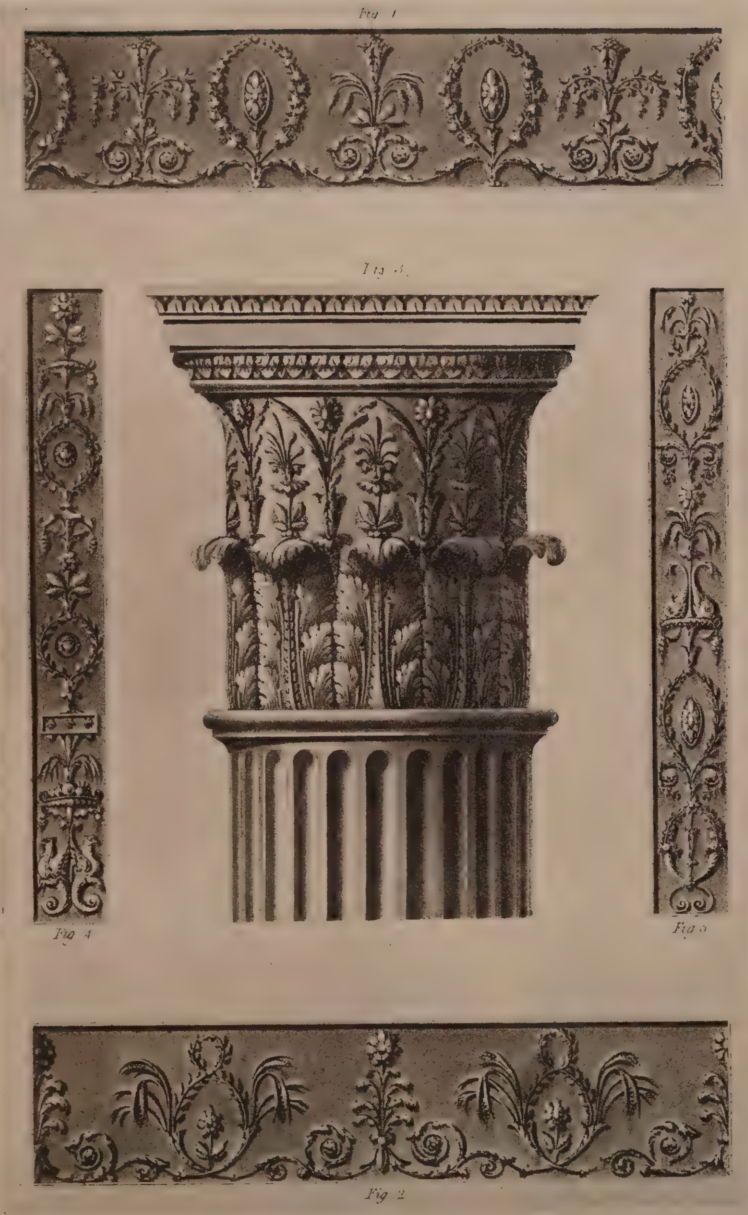


Fig 1
Fig 3
Fig 4
Fig 5
Fig 2

Fig. 193.—ORNAMENTAL DETAILS BY GEORGE RICHARDSON.

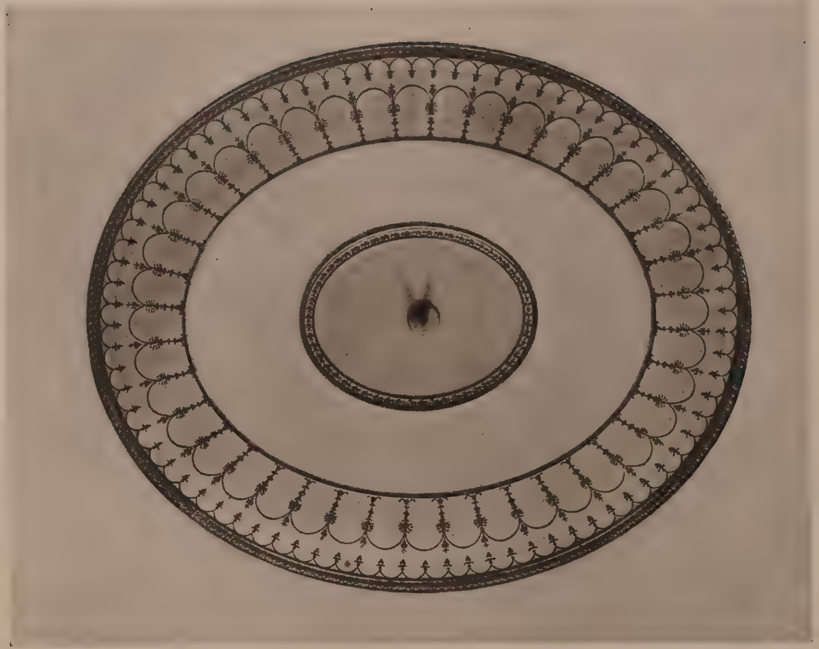


Fig. 194.—THE SMALL DINING-ROOM, HAREWOOD HOUSE, LONDON (*now demolished*).

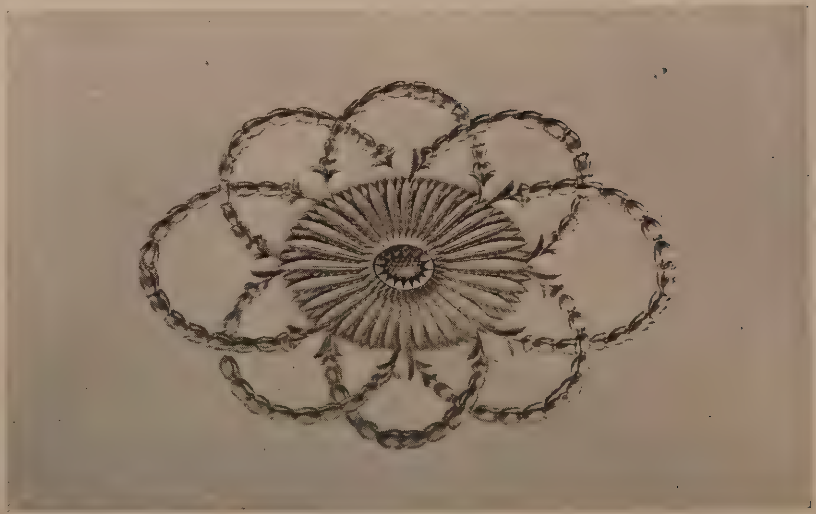


Fig. 195.—DETAIL OF CEILING AT CHARLTON HOUSE, KENT.

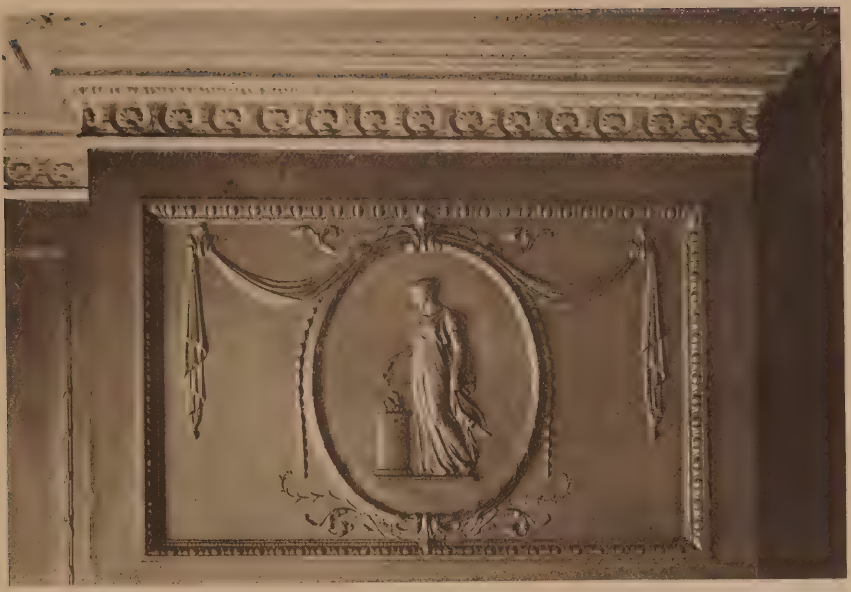


Fig. 196.—PLASTER PANEL FROM A HOUSE IN PATERNOSTER ROW, LONDON.

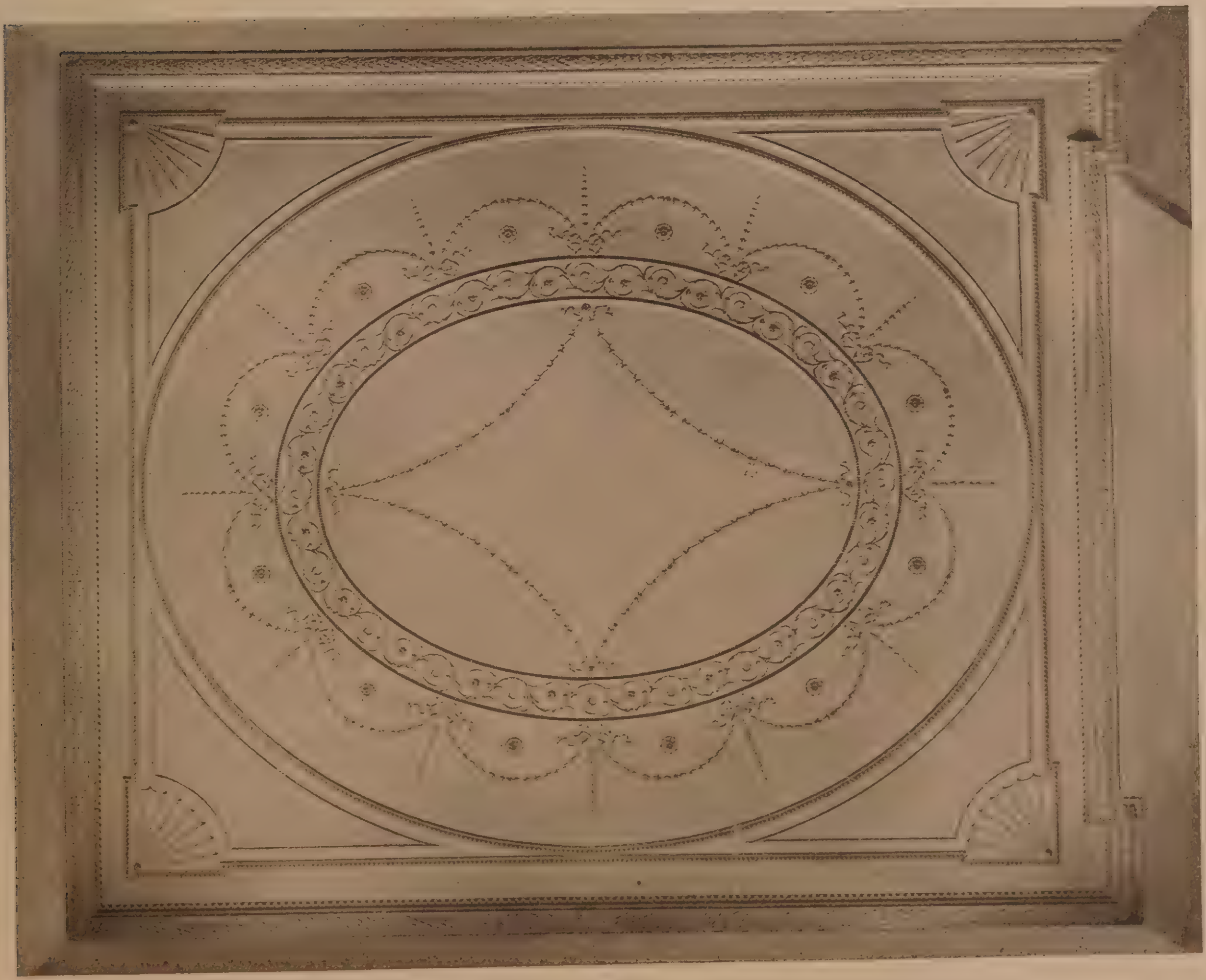


Fig. 197.—DRAWING-ROOM CEILING, STRATFORD HOUSE, LONDON.

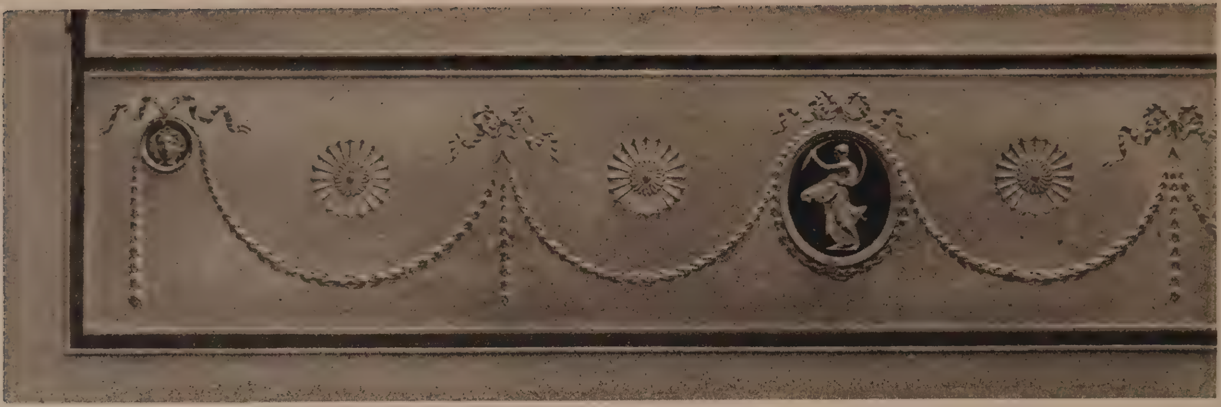


FIG. 198.—AT 3 STRATFORD PLACE.

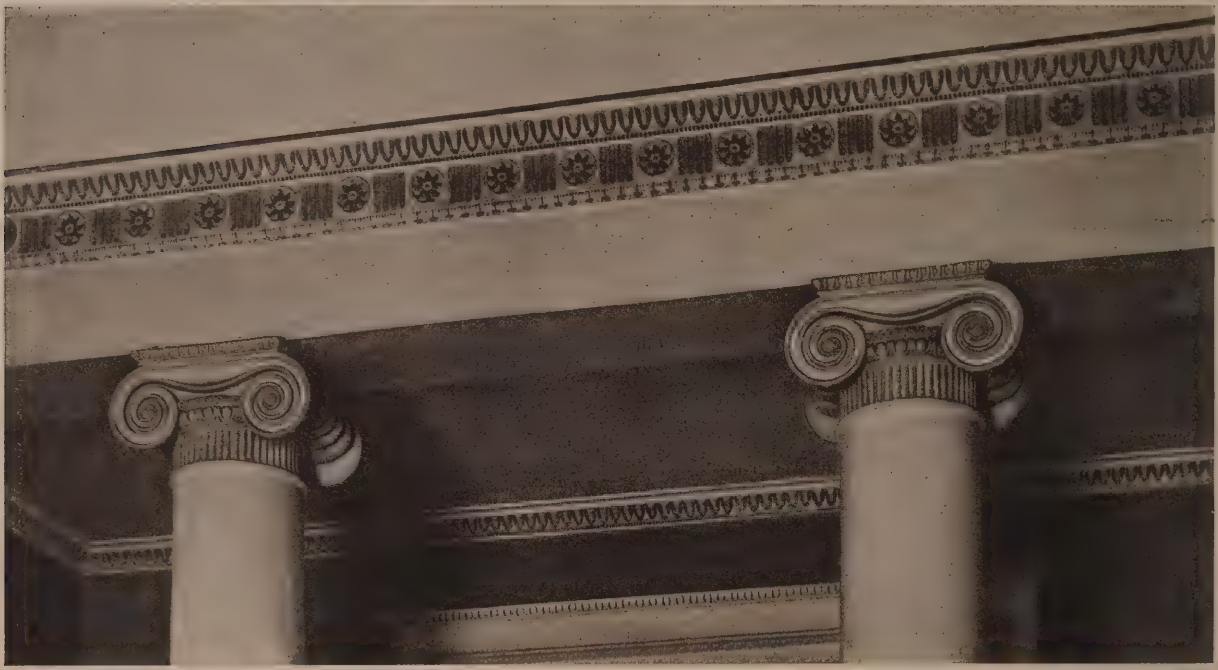


FIG. 199.—DETAIL OF THE ANTEROOM, KENWOOD, HAMPSTEAD. (*Circa* 1767.) *Robert Adam.*

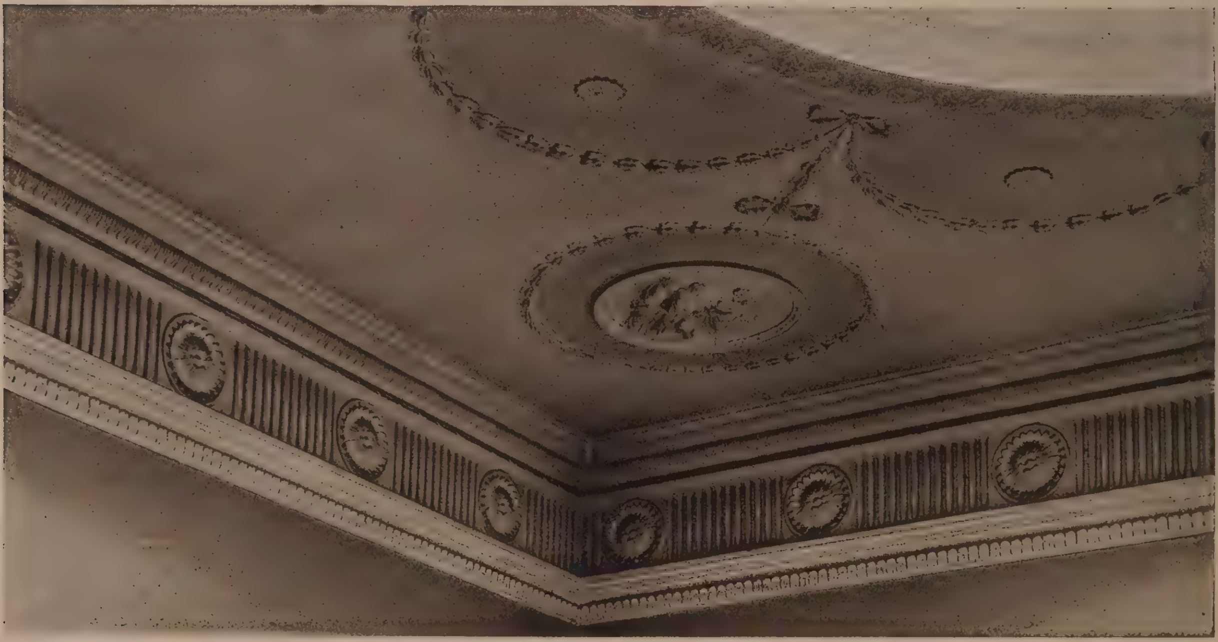


FIG. 200.—DETAIL OF STUCCO, CHANDOS HOUSE, CHANDOS STREET. (*Circa* 1771.) *Robert Adam.*

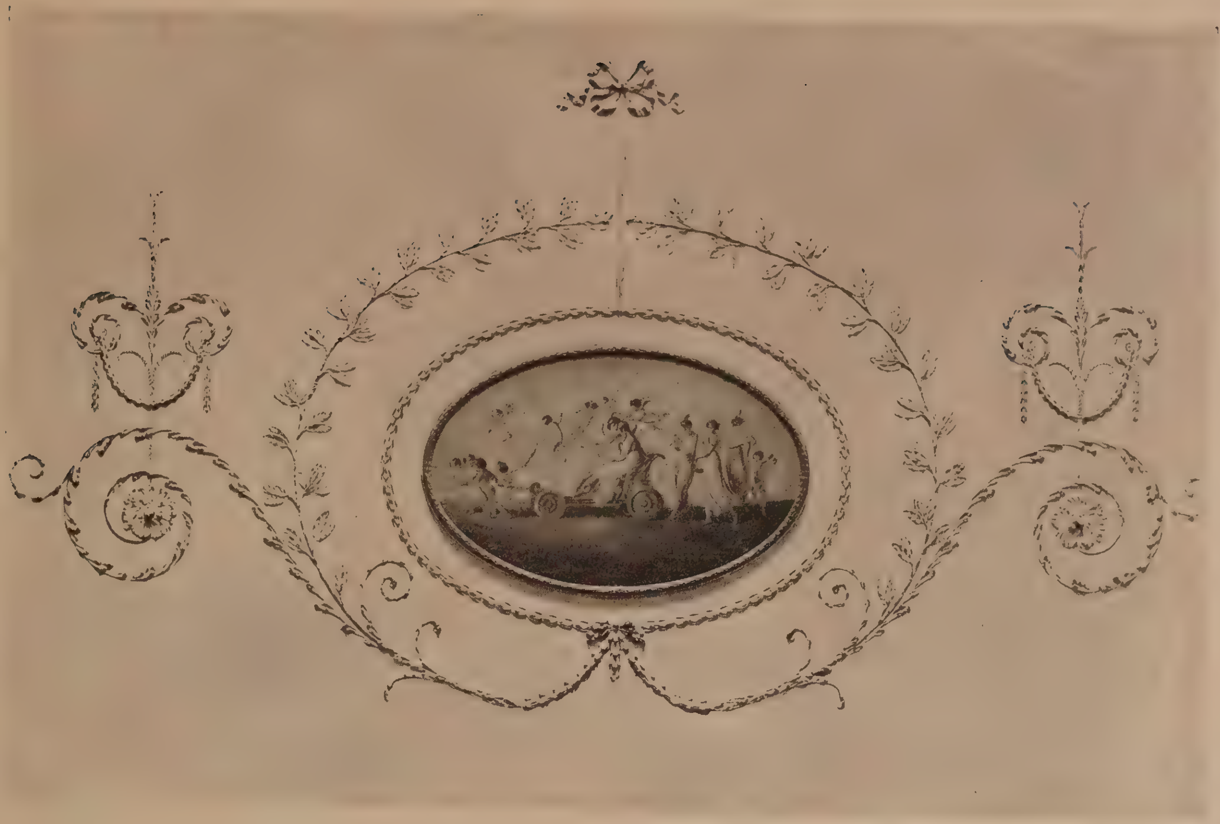


FIG. 201.—MEDALLION AND PLASTER DETAIL ON THE STAIRCASE, 1 PORTMAN SQUARE, LONDON. *By Robert Adam.*

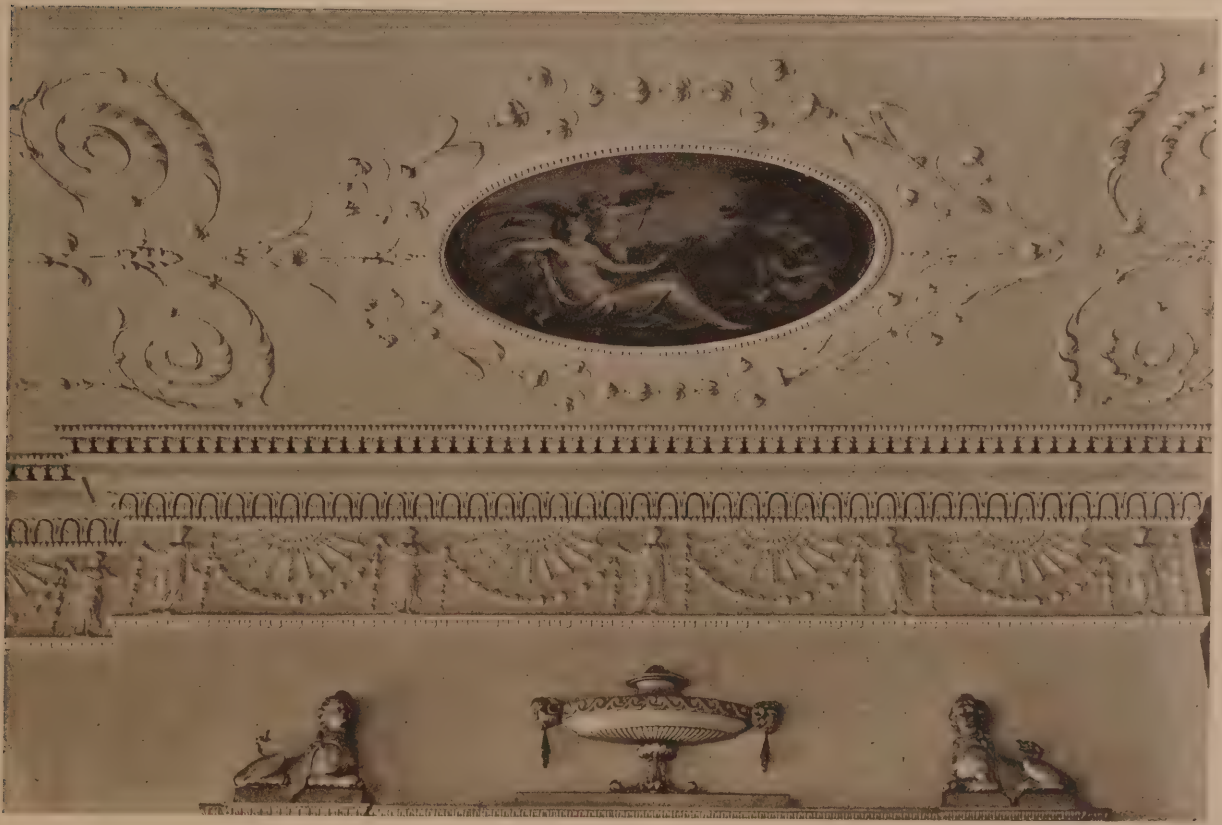


FIG. 202.—DETAIL OF THE DRAWING-ROOM, 1 BEDFORD SQUARE. (*Circa* 1777.) *By Thomas Leverton.*

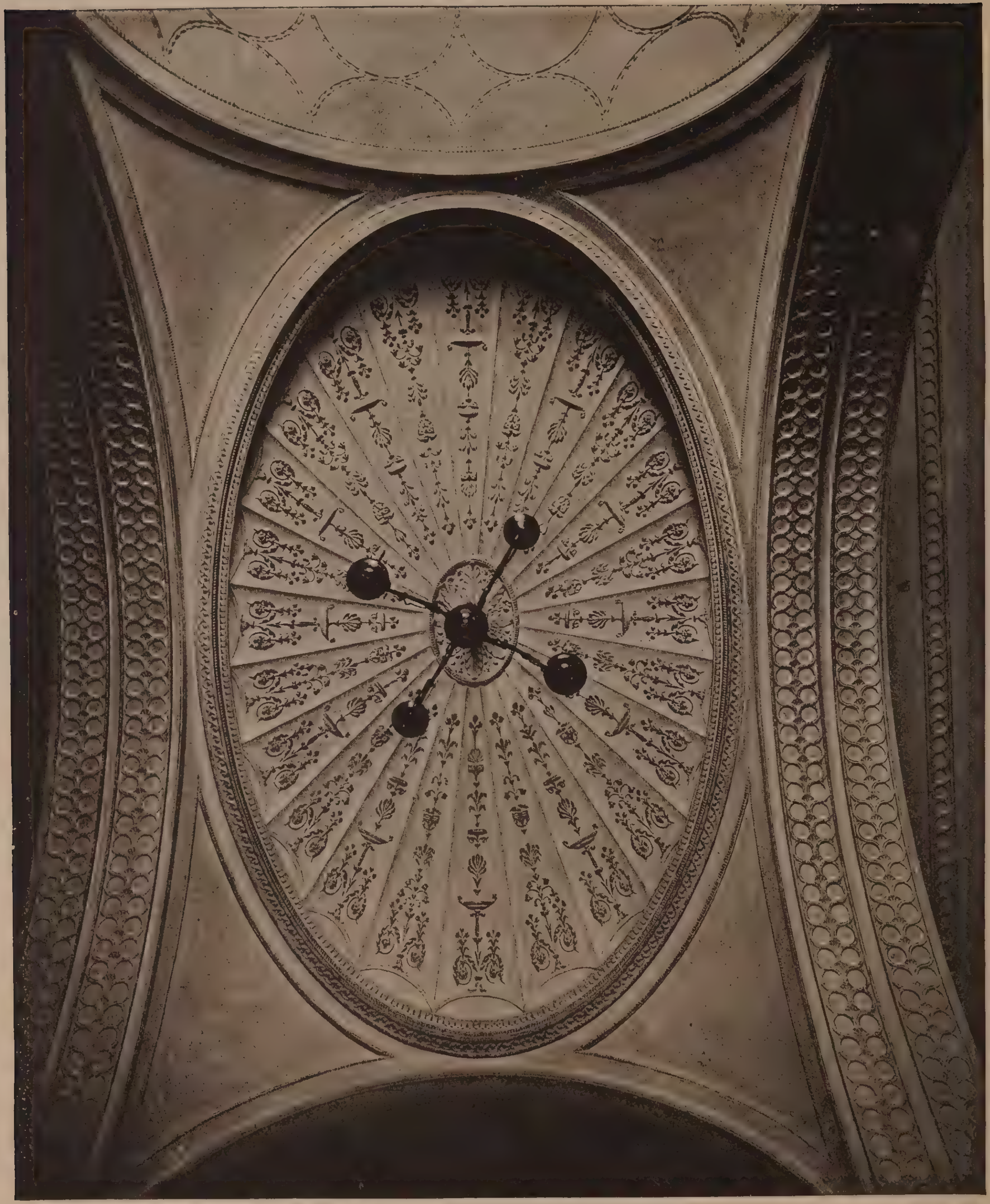
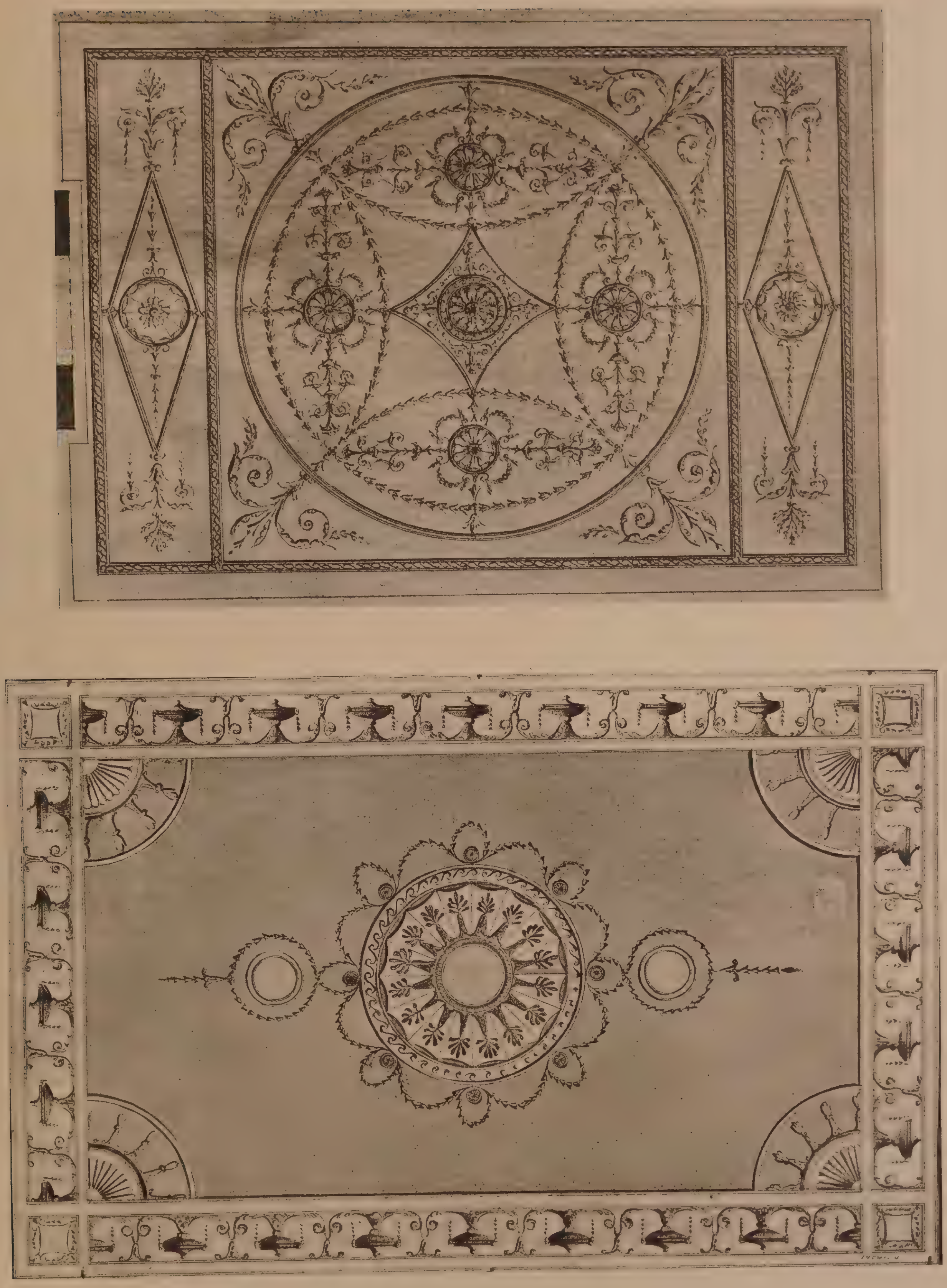


Fig. 203.—DOME OF HALL, NO. 1 BEDFORD SQUARE, LONDON. (*Circa* 1777.) *By Thomas Leverton.*



Figs. 204 & 205.—TWO LATE XVIIIth CENTURY DESIGNS.

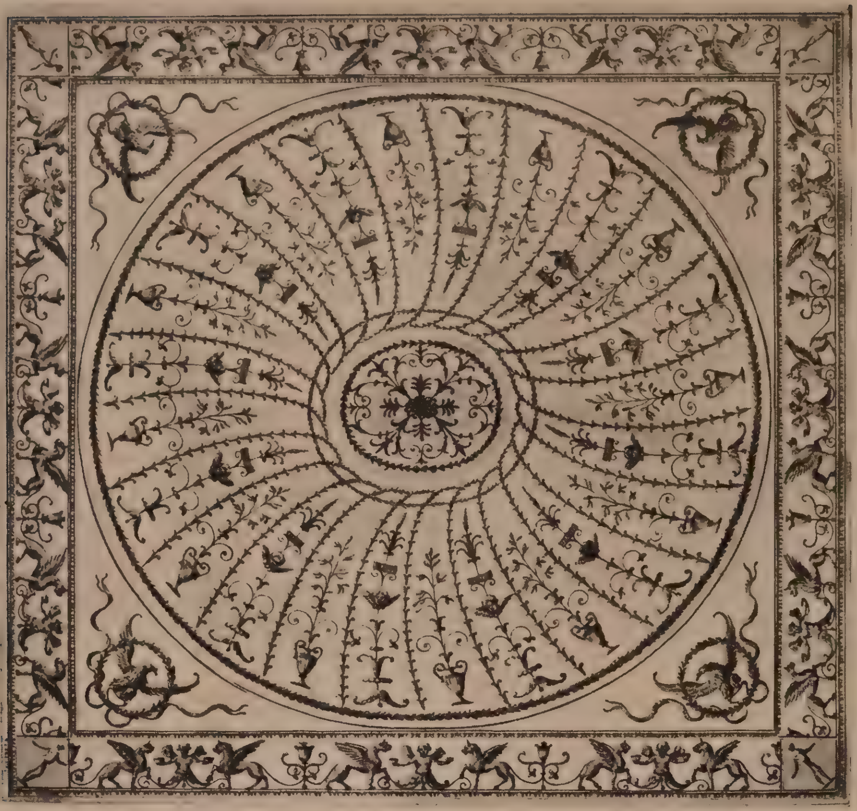


Fig. 206.—A CEILING DESIGN IN A STYLE REMINISCENT OF LEVERTON.

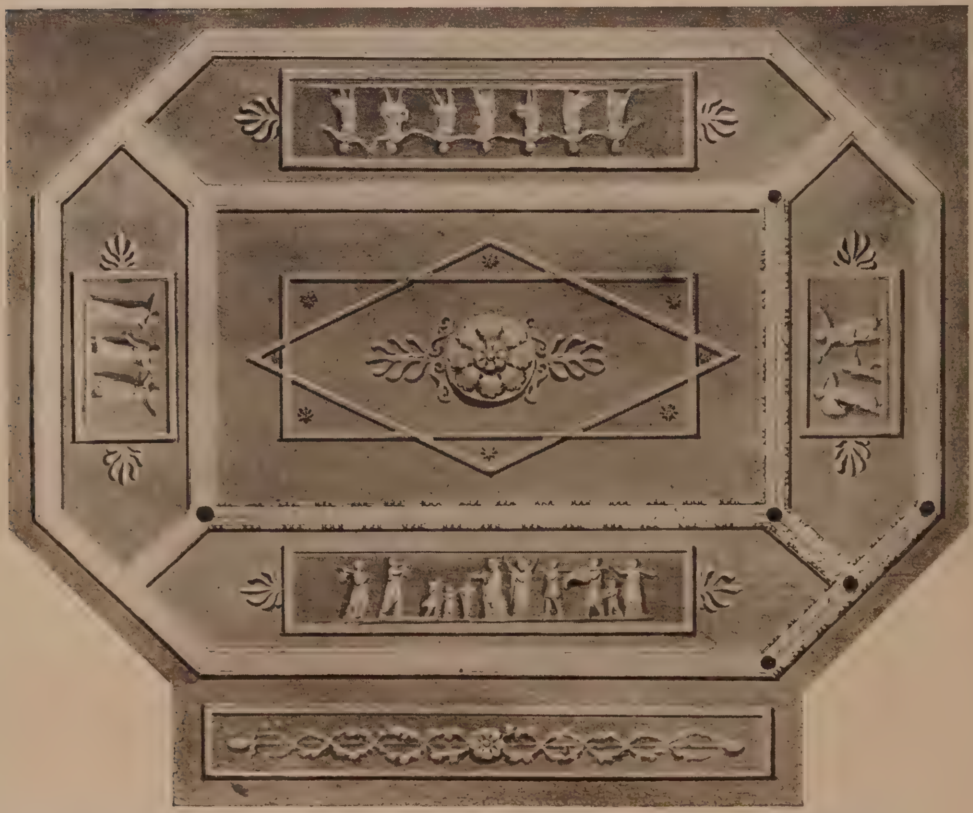
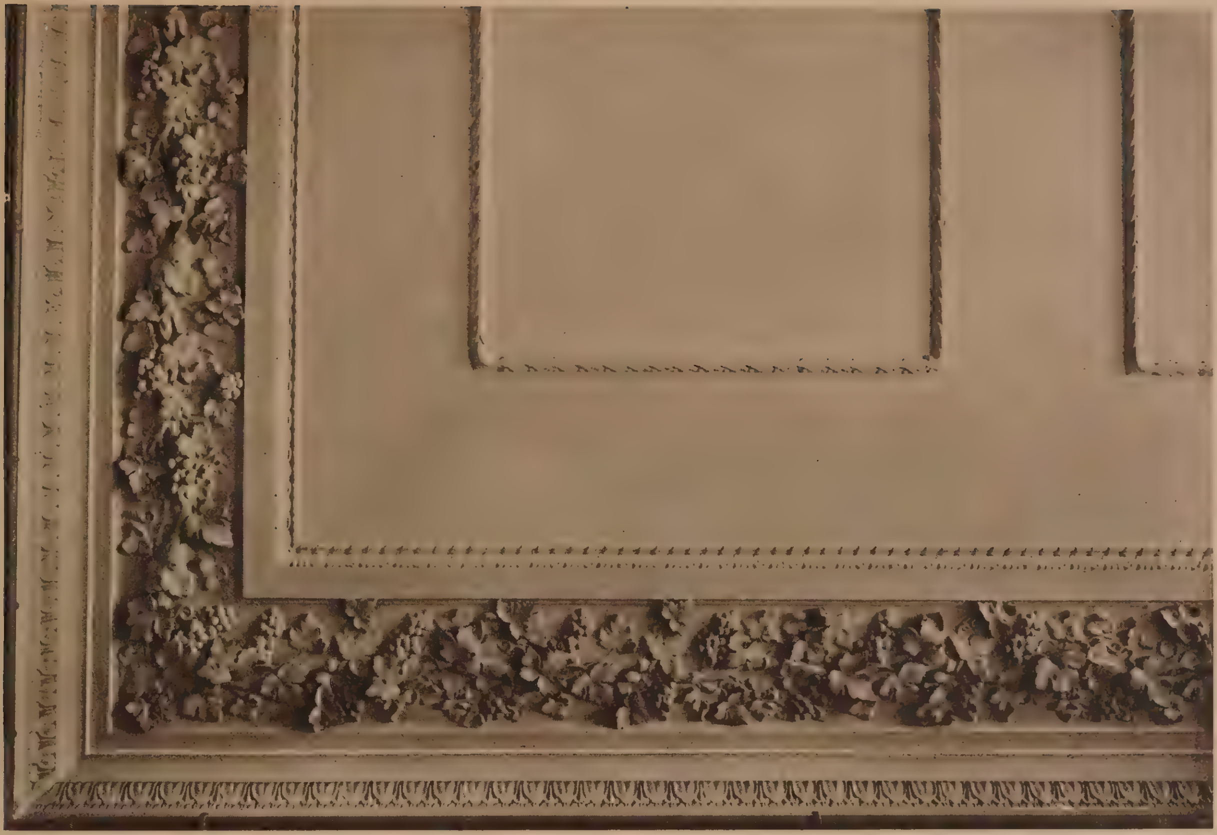
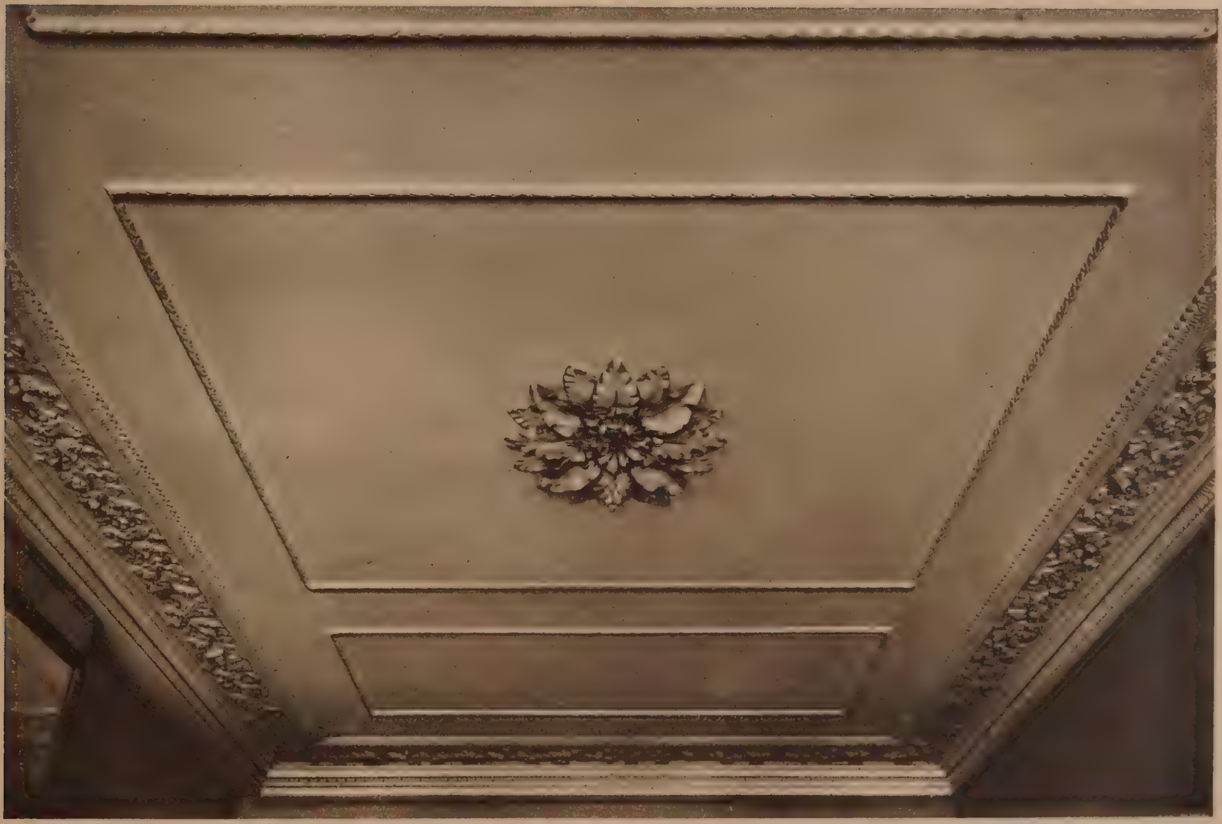


Fig. 207.—A CLASSIC CEILING DESIGN WITH MODELLED ORNAMENT IN WHITE ON A BLUE GROUND.

(*Circa* 1800.)





Figs. 208 & 209.—CEILING ON THE GROUND FLOOR, 34 GORDON SQUARE, LONDON.
(*Circa* 1820.)

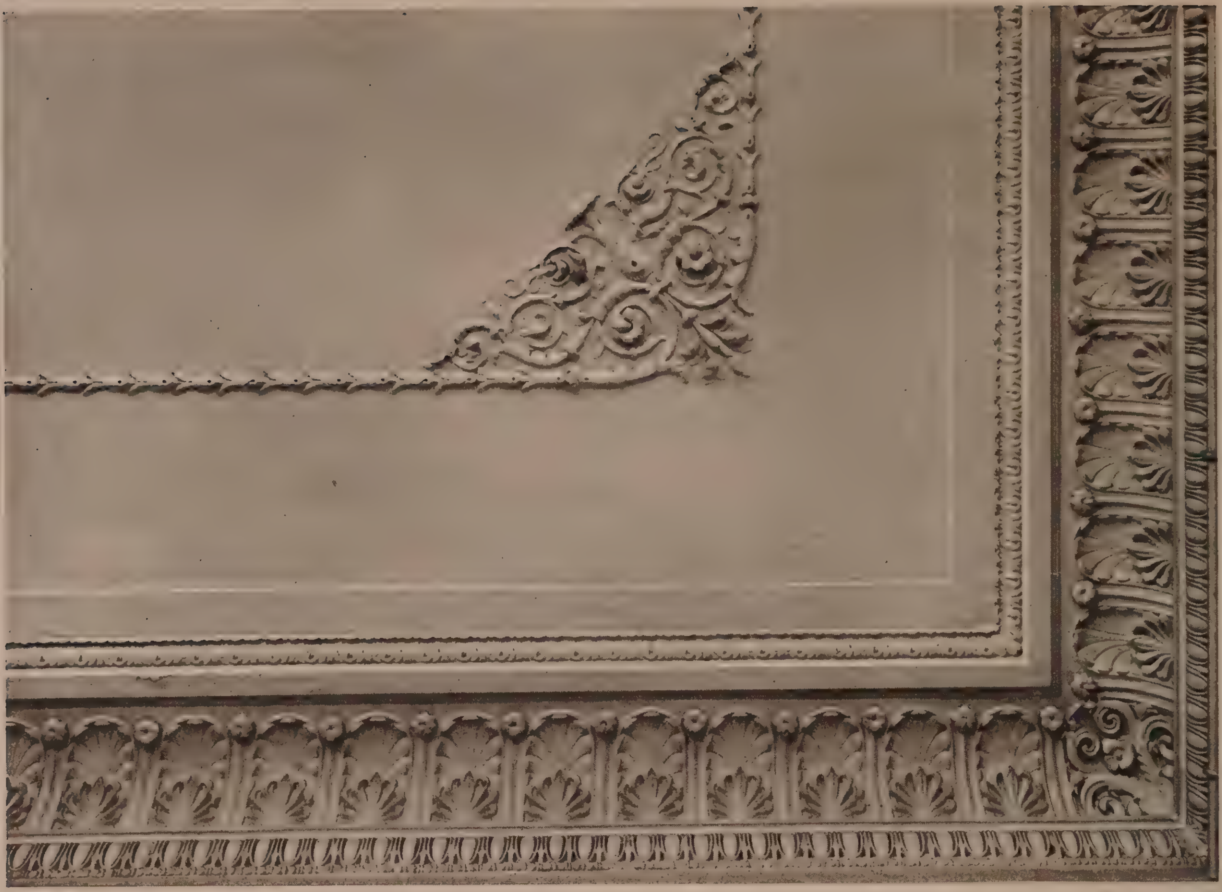


Fig. 210.—CEILING ON THE FIRST FLOOR, 34 GORDON SQUARE, LONDON.

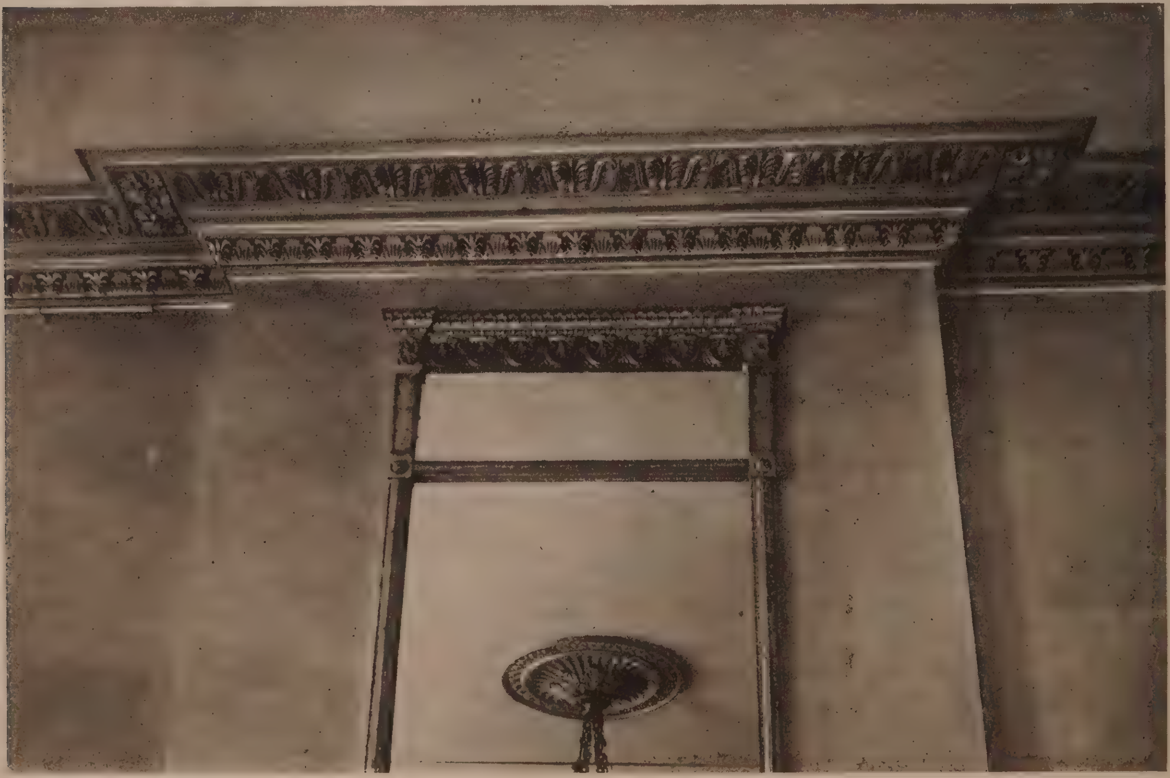


Fig. 211.—DETAIL OF CORNICE, FIRST-FLOOR ROOM, 65 GLOUCESTER PLACE, LONDON. (Early XIXth Century.)

# INDEX

N.B.—*Figures which appear in heavy type indicate those pages on which illustrations are found. Items set in italics refer to works of reference which have been consulted in connection with this work.*

- Adam, Robert. 15, 55, **61, 62, 88, 95, 101, 155, 157, 170, 172, 188, 189, 192, 193**
- ALCOVES. **140–142**
- ARCHITECTS.
  - Adam, Robert. 15, 55, **61, 62, 88, 95, 101, 155, 157, 170, 172, 188, 189, 192, 193**
  - Hawksmoor, N. 84
  - Holland, Henry. **10**, 57, **85**
  - Hope, Thomas. 57
  - Jones, Inigo. 35
  - Kent, William. 15, **42, 151**
  - Leverton, Thomas. 57, **64, 96, 162, 193, 194**
  - Paine. 15
  - Ripley, Thomas. Frontispiece, **87**
  - Smith, F. **8**
  - Soane, Sir J. 57–59
  - Talman, Wm. **4**
  - Wren, Sir C. 129
  - Wyatt, J. 15, **102**
- Austhorpe Hall, Yorks. **18**

- Banks' sculpture work. **88**, 135
- Bath, Prior Park. **115, 152**
- *Batty Langley—The Builder's Complete Assistant.* 109
- Belcombe Court, Bradford-on-Avon. 84, 165, **187**
- Belton House, Grantham. **137, 146, 168,** 163, **168, 179**
- *Beresford (J. D.)—The Mountains of the Moon.* 49
- *Blome—Gentleman's Recreation.* 83, 84
- *Blomfield (R.)—Short History of Renaissance Architecture in England.* 35
- Boreham House, Essex. 6, 35, 44, **47, 48,** 163
- Bradford-on-Avon, The Priory. **141**
- Brick-built Houses. 5
- Brickwall Northiam, Sussex. **165**
- Brocket Hall, Hertfordshire. **102, 145**
  - Chinese rooms. 137
- Bronson, Robert. 16
- Brunetti, Gaetano. 36
- *Builder's Magazine.* 110
- Burke, Edmund. 55
- Burton Agnes, Yorks. 129

- Cambridge, The Senate House. **140**
- Campbell, Colin. 182
- CAPITALS. **27–30, 32, 41, 46, 50, 51, 63, 67, 69, 72, 79, 93–95, 101, 192**
- CARVING. **21, 22, 26, 38–40, 115, 117, 119–121, 137, 139–141, 143–145, 160**
- CEILINGS. 17, **9, 49, 62, 65, 69, 70, 77, 80, 85, 179, 180,** 181, **185–198**
- *Chambers—Decorative Part of Civil Architecture.* 83
- Charlton House, Kent. **190**
- CHIMNEYPIECES. **9, 20, 21, 38–40, 42, 45–47, 61, 64, 66, 67, 87, 160,** 163, **165, 166, 168–176**
- Chinese room, Brocket Hall. **144**
- Chinese wall papers. 135, **145**
- Chippenham Hall. 16
- Classic Revival. 55
- Classic Ornament. 56
- *Clavering—Carpenter's Vade Mecum.* 110
- Claydon House. 36
- Coleshill. 109
- COLUMNS. **27, 29, 30, 32, 41, 46, 50, 51, 63, 67, 72, 79, 93–95, 101**
- *Convenient and Ornamental Architecture.* 57, 84, 100
- *Corder (J S.)—Christchurch or Withepole House, Ipswich.* 135
- CORNICES. **69, 71, 73, 137, 191–193, 198**
- *Council and Advice to all Builders.* 163
- Coventry, House at. **115**

- DADOS. **71, 73, 143**
- *Dallaway — Anecdotes of the Arts of England* 55
- DESIGNS. **52, 63, 86,** 102, **141, 157, 174, 190, 195, 196**

Doors. **22, 46, 47, 49, 61–63, 68, 70–72, 79, 87, 146–148,** 149, **151–159**
Drayton House, Northamptonshire. **123**
Dublin, 36 Bride Street. **104**
Dyrham Park, Gloucester. **4,** 11.

East Acton Manor House. 109
Easton Neston. 84
Eltham Lodge, Kent. **87**
Etruscan Vases. 55

*Farington Diary, The.* 15, 56–58
*Fergusson—History of Modern Architecture.* 58
Ferneux Pelham Hall, Hertfordshire. **138, 142**
ffolkes, Martin. 5
*Fiennes (C.)—Through England on a Side-Saddle.* 129
Flaxman. 56
Flaxman's sculpture work. 135
French influence. 15, 57

*Gerbier (B.)—A Brief Discourse on Magnificent Building.* 99
Gibbons, Grinling. 11
*Gibbs—Designs in Architecture.* 84
*Godfrey (W. H.)—The English Staircase.* 108
Godmersham Park, Kent. **148, 180,** 182
*Gotch (J. A.)—The English Home.* 6, 111
  *Growth of the English House.* 108
Goudhurst, Kent. **116, 117**
Grantham, Belton House. **137, 146,** 163, **168, 179**
Great Baddow, Essex. **38–40,** 163
Guildford, No. 25 High Street. **107**

Halfpenny, William. 5
*Halfpenny (W. & J.)—The Modern Builder's Assistant.* 37
Halls and Passages. **4, 19, 21, 41, 46, 47, 69, 70, 71, 74, 88,** 91, **93–96**
Ham House. 16
Hamilton, Sir Wm. 55
Hampton Court. 16
Harle, John. 23
Hawksmoor, N. 84
Heveningham Hall, Suffolk. 110
Hoare, Benjamin. 44
Holland, Henry. **10,** 85
Holme Lacy, Herefordshire. **7,** 16
Hope, Thomas. 57
Horsham Park, Sussex. **148**

Inigo Jones. 35
Interior design. 16
Interiors—General Views—Frontispiece, **4, 7–10, 27, 29, 41, 45–48, 51, 61–68, 70, 72, 77, 85, 87, 95, 133, 138,142, 162**
Introductory Note. 5
Ipswich, Christchurch House. 135
Ironwork. **122–124**
Italian Stuccatori. 35, 183
Italian Renaissance, Influence of. 56

Jackson (G. B.), Wall papers. 136

Kauffman, Angelica. 56
Kent, William. 15, **42, 151**
Kenwood, Hampstead. 11, **70–73,** 74, **193**

*Law (E.)—Kensington Palace.* 99
Lees Court, Kent. **152**
*Letters and Life of George Selwyn* (E. S. Roscoe and H. Clergue). 57
Leverton, Thomas. 57, **64, 96, 162, 193, 194**
Library at Kenwood. 74
  20 New Cavendish Street. 75
London.
  Austin Friars. 108
  1 Bedford Square. 57, 135, **194, 162, 193**
  6 Bedford Square. **96**
  43 Bedford Square. **64**
  15 Belgrave Square. **67**
  Bourdon House, Mayfair. 130, 150, **147, 158, 171**
  Brick Lane, Spitalfields. **93**
  Carey Street, Lincoln's Inn Fields. **160**
  Carlisle House, Soho. **186**
  Chandos House. **61, 192**
  9 Conduit Street. **173**
  Cumberland House. **153,** 182, **185**
  Ely House, Dover Street. 135

LONDON—*continued.*
  65 Gloucester Place. **176, 189**
  4 Gordon Square. 69
  34 Gordon Square. **197, 198**
  35 Gordon Square. **159**
  4 Grafton Street. **85**
  5 Grafton Street. 110, **124, 156**
  100 Great Russell Street. 16, **133**
  Great Winchester Street. **169**
  Grosvenor Square. **49–51**
  Guy's Hospital. 109, **114**
  Harcourt House. 35, **41, 127**
  Harewood House. **88**, 135, **157, 188 190**
  27 Hatton Garden. 130
  House of Charity, Soho. 132
  Inns of Court. **112**
  No. 5 John Street, Bedford Row. 110, **117**
  Kenwood. **70–73**
  7A Laurence Pountney Hill. **119**
  46 Lincoln's Inn Fields. 132, **186**
  20 Mansfield Street. **172**
  33 Mark Lane. **93, 120**
  25 Mecklenburgh Square. **66, 67, 96, 103, 159**
  20 New Cavendish Street. 75, **76–80**
  43 Portland Place. **172**
  1 Portman Square. **193**
  16 Queen Anne's Gate. **123**
  41 Russell Square. **103, 124, 158, 175**
  20 St. James's Square. **101**
  St. Lawrence Jewry Vestry. **130**
  St. Magnus, London Bridge. **120**
  St. Paul's Cathedral. **135**
  20 Spital Square. **169**
  Stepney Home for Boys. 163, **166**
  Strafford House. **191**
  3 Stratford Place. **189, 192**
  2 Suffolk Lane. 149, **154**
  Wandsworth Manor House. **121**
  Woburn Lodge. **68**
*Loudon—Cottage, Farm, and Villa Architecture.* 184
Lower Weston, Herefordshire. **113**

Mansfield, Earl of. 74
Marlow Place, Bucks. 6, 43, **43, 45–47**
Melton Constable, Norfolk. **180**, 181
Mompesson's House, Salisbury. 6
'Mosaic Ceilings.' 183
Moulton Manor House, Yorks. 108
*Moxon—Mechanical Exercises.* 16
*Mulvany—Life of Gandon.* 55

*Neave (R.)—City and Country Purchaser.* 17
NICHES. 131, **140–142**

*Oakley (E.)—The Magazine of Architecture.* 109
Ornament, Adam style. 56
Oxford, Sheldonian Theatre. **113**

Paine. 15
Painting. 17
Painted decoration. 56
Palladian style. 35
PANELLING. **8, 18–21, 25–30, 39**, 50, **51, 138**
*Papworth—Decorative Part of Civil Architecture.* 131
Parquetage. 16
Passages (*see* Halls and Passages).
*Pepys' Diary.* 17
*Perks (S.)—The Mansion House.* 15
PILASTERS. **26, 73, 76, 78**
Pitzhanger Manor, Ealing. 59
PLANS. **23, 24, 31, 43, 49**, 83
PLASTERWORK. 16, 17, 133, **179**–181, **185–198**
Proportion of rooms. 83

Queensberry Villa. **57**

Rainham Hall, Essex. 6, **19–23**, 23, 91
Raynham Hall, Norfolk. 11, **42, 151**
Raynham, Norfolk. 164
Recesses. 131
Regency period. 59
Ribston Hall, Yorks. **137**
*Richardson (A. E.)*—Foreword to *English Decoration of the late XVIIIth Century.* 55
  —*Monumental Architecture.* 58
*Richardson and Gill—London Houses.* 59
*Richardson (G.)—New Collection of Chimneypieces.* 167
Richmond, Sheen House. 111.
Ripley, Thomas. Frontispiece, 87

Rochester Guildhall. 99
Rococo ornament. 36
  style. 35
Rooms, height of. 83
  proportion of. 83
*Roscoe (E. S.) and Clergue (H.)—Letters and Life of George Selwyn.* 57
Rysbrach. 164

SCULPTORS:
  Banks **88**, 135
  Flaxman. 56, 135
  Rysbrach. 164
  Sheemakers. 164
Selwyn, George. 57
Shaw Hill, Lancashire. 58
Sheemakers. 164
Sheen House, Richmond. 110
Sherringham's wall papers. 136
Shobdon Court, Herefordshire. **9**
*Singleton (E.)—Furniture of our Forefathers.* 16
SKIRTINGS. **143**
Small rooms. 17
Smith, Francis. **8**
*Smith (G.)—A Collection of Ornamental Designs after the Antique.* 59
*Smith (J.)—The Art of Painting in Oyl.* 129
Soane, Sir John. 57–59
*Some Account of Architects and Architecture.* 84
Southill, Bedfordshire. **10**, **85**
SPANDRILS. **21**, **115**, **117**, **119**, 120, **121**
Staircase landing. **95**
STAIRCASES. **21**, 83, **104**, 107, **112–124**
Standish Hall, Lancashire. 31, **29–32**
*Statham (H. H.)—A Short Critical History of Architecture.* 36
Stratford, Essex. 6
Stucco ornament. 56
*Sturgis (R.) Dictionary of Architecture.* 36
Swan, Abraham. 5, **141**
*Swarbrick (J.)—Robert Adam and his Brothers.* 74

Talman, Wm. **4**
*Thomas (W.)—Original Designs in Architecture.* 183
Tonbridge, Ferrox Hall. **118**

Venetian window. 36

Wainscotting. 129
Waldenbury, St. Paul's, Herts. 6, **62**, **95**, **155**, **170**
Wallis, N. **157**
WALL-CUPBOARDS. **139**
WALL PAPERS. 135, **144**, **145**
Wall treatment. **127**, **128**, 129, **133**, **134**, **137–145**
Walpole, Horace. 5, 6
*Ware—Complete Body of Architecture.* 130
Wedgwood's bas-relief medallions. 167
  ware. 55
Whitley Beaumont Hall, Yorks. **22**, 24, **24**, **25–28**, **141**
Widcombe Manor, near Bath. **94**
Windows. 36, 57, **62**, **63**, **66**, 74, 84, 99, **101–103**
Wingerworth Hall, Derbyshire. **8**, **171**
Wolterton, Norfolk. Frontispiece, 6, **87**
Wolterton Hall, Norfolk. **122**
Wolverhampton, The Deanery. **128**
*Wood's History of Bath.* 17
Wood-carving (*see* Carving)
Wren, Sir C. 129
Wyatt, James. 15, **102**

York, The City Club. **153**

Zucchi, decorative painting at Kenwood. 74

B26208

GETTY CENTER LIBRARY
3 3125 00002 0426